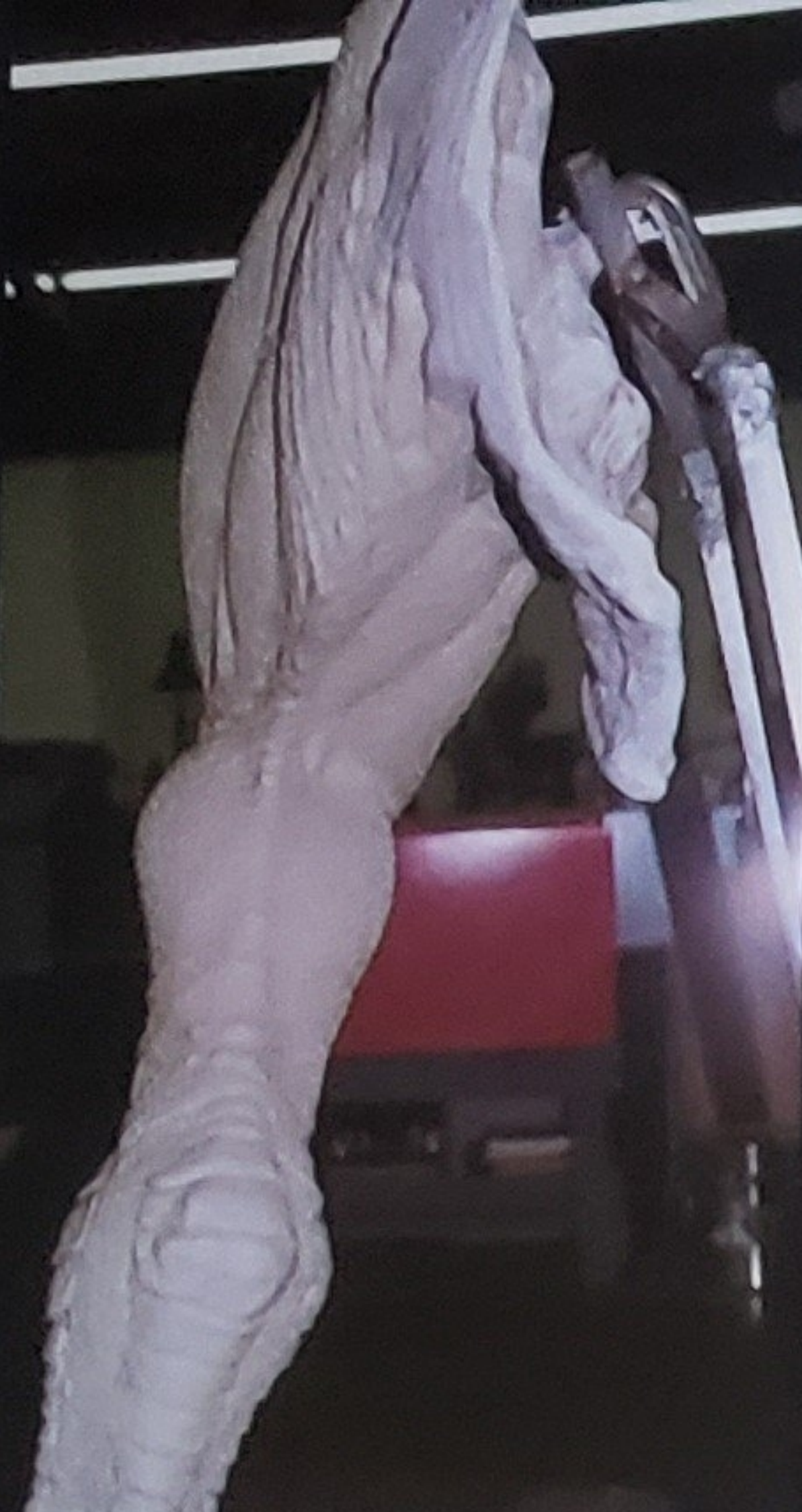


BABY GODZILLA SCULPTURE, FRONT.  
正面から見たベビーゴジラの原型。製作途中。



FINELY DETAILED BABY LEG.  
ディテールの施されたベビーの脚の内股部分。製作途中の粘土原型。



BABY HEAD SCULPTURE FINISHED.  
完成したベビーの頭部原型。



UNFINISHED BABY SCULPTURE.  
完成直前のベビーの粘土原型。



to operate. Patrick, his mechanical and costume supervisors collaborated in a very creative solution by placing the mechanisms for the suit in the beginning of the tail, effectively making it the much needed counterweight to the head. Still, the baby Godzilla suit, with its heavy head and all the mechanisms inside it, quite often proved exhausting to wear. "This is the most insane thing I've ever had anyone do for me. Those guys were unbelievable. I owe them a lot. They made the baby Godzillas come to life," concludes Patrick.

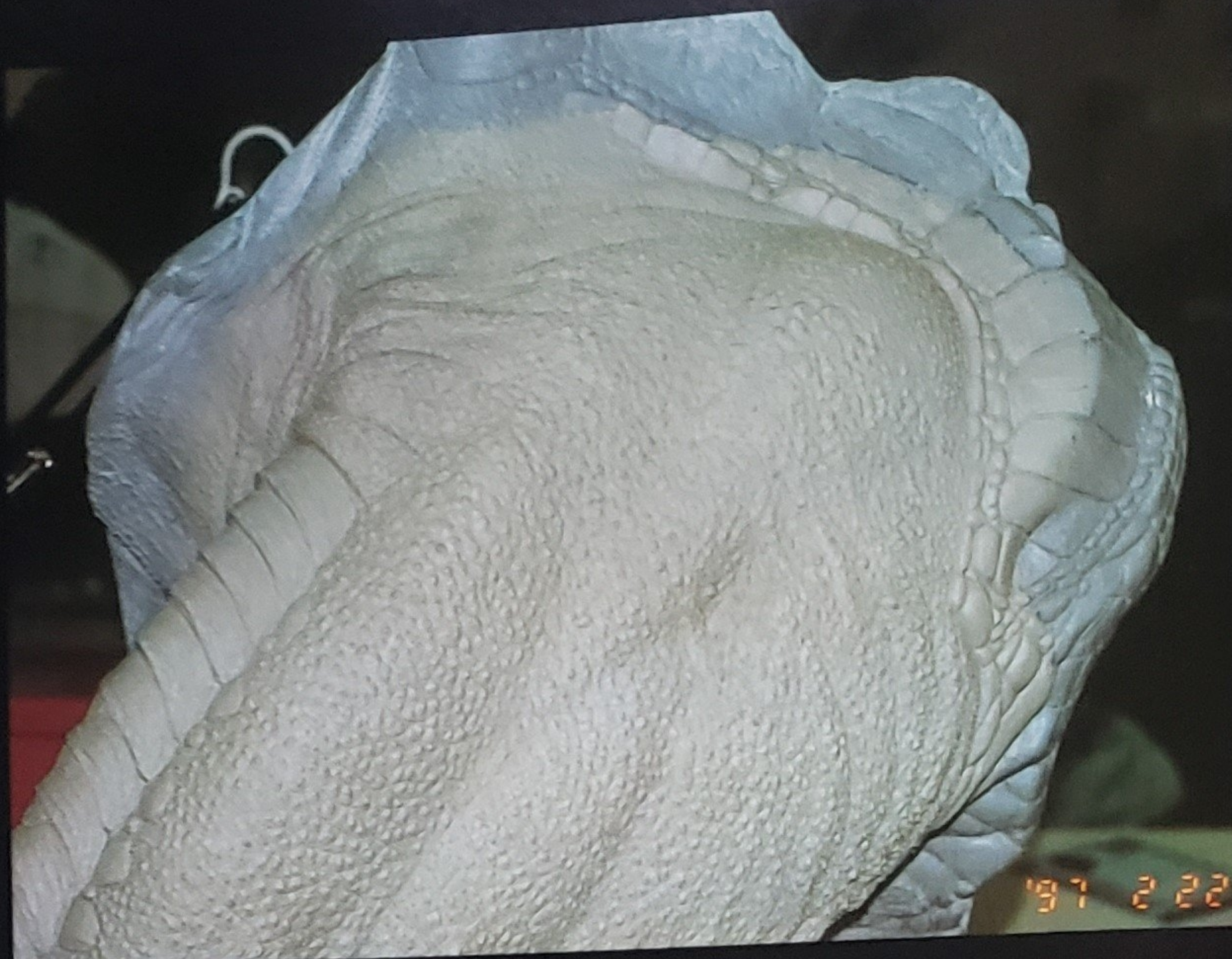
The last baby Godzilla was a hydraulic, computer-controlled model, built from the thighs up. What could potentially go wrong with the 1:6-scale model of the adult Godzilla became apparent during a take with the hydraulic baby Godzilla. In the script the character played by Matthew Broderick (aptly named Nick Tatopoulos!) is running away from a baby Godzilla. Broderick enters an elevator and, as the doors are about to close, the baby Godzilla sticks its head in and blocks them.

For this scene, the entire motion of the computer-controlled baby Godzilla had been rehearsed and stored in the computer. The doors of the elevator, however, were manually controlled by set puppeteers. The camera rolled and Broderick entered the elevator with the hydraulic baby

このシーンでは、コンピュータ制御されるベビーゴジラの一連の動きは何度となくリハーサルが繰り返され、データとしてコンピュータに記憶されていた。ところがエレベーターのドアは、現場セットの操作技師たちによって手動制御されていたのだ。カメラがスタートすると、水圧式ベビーゴジラに追われるプロデリックは、エレベーターに滑り込む。しかし不運にも、操作技師たちがドアを閉じるのは、ベビーゴジラが頭を突っ込むのよりも、ほんの一瞬早かった。しかし、すべての動きがすでにコンピュータ制御されているベビーゴジラには、操作技師たちのミスで予定よりも早く閉じてしまったドアを気遣うことなど、およそ不可能だった—それは鋼鉄フレームのアルミ製ドアを突き破り、まるで紙か何かのように引き裂いてしまったのだ！ その刹那、マシュー・プロデリックの顔に張り付いた表情を、現場セットの誰が忘れることができるのか。プロデリックは、まるで水圧式モデルが生を享けたもののよう、に、恐怖にうろたえていたのだ！ しかし、それも無理はない。あれだけ派手な演技をしたというのに、水圧式ベビーゴジラには、ラテックス製の皮膚にはんの一筋、かすり傷が走っていただけだったのだから。

ベビーゴジラに関する最後の作り物は、9フィート（2.7メートル）もの大きさの卵である！ デザインはもちろんパトリックで、彼のチームは3個のヒーロー・エッグ（ベビーが卵から孵る際のクローズアップに使われるもの）を彫刻している。実際に卵を製作したのは、特撮工房K N Bイフェクツ・グループである。その他、250個ものダミー・エッグは、動かぬ小道具として現場セットで製作された。卵が孵化するシーンの撮影では、いかなる実在のベビーゴジラも傷つけられてはおりませ

ん。



BABY THIGH (SKIN DETAIL).  
ベビーの腰から太ももにかけての部分（表皮のディテールがよく分かる）。



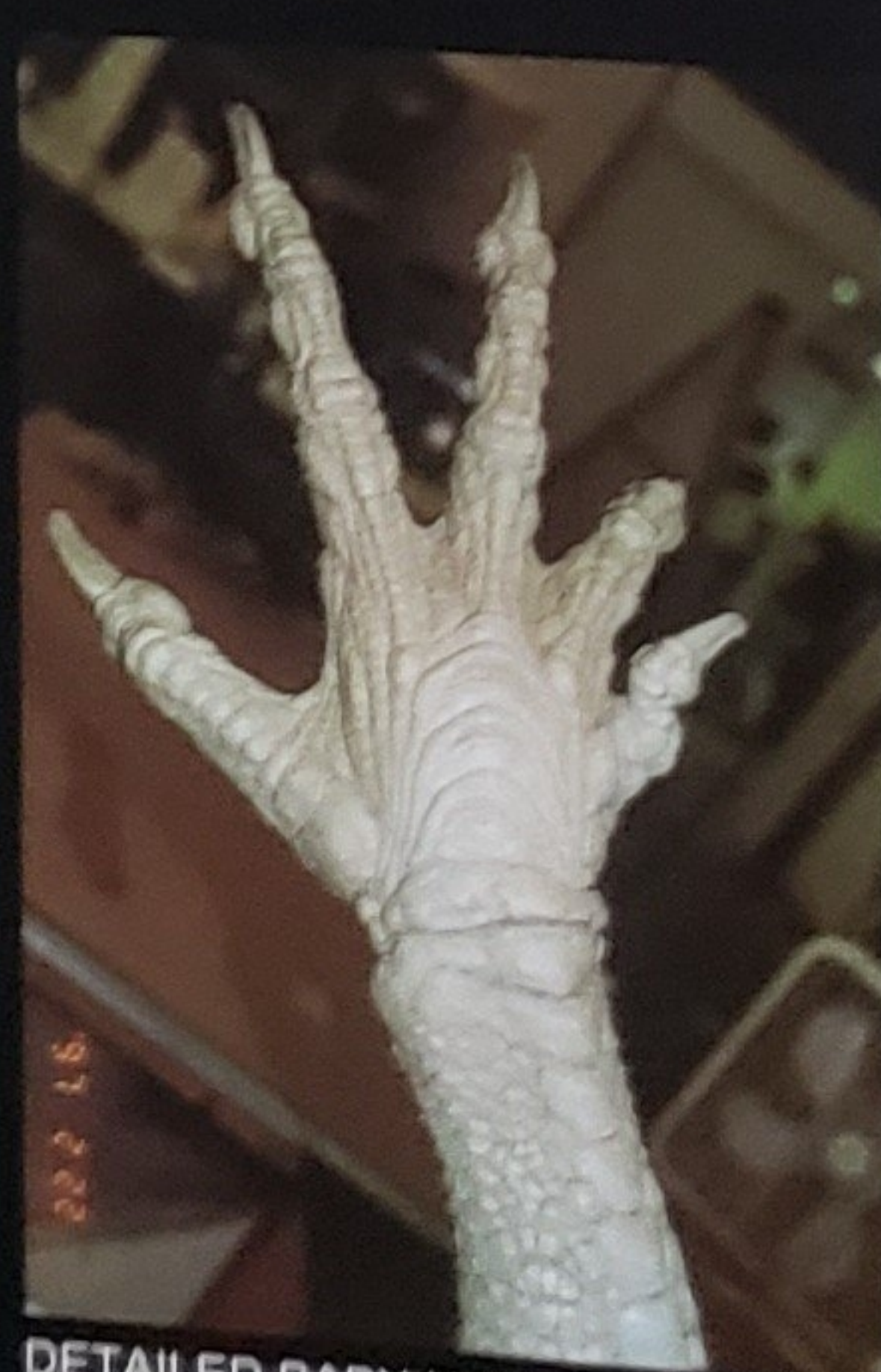
BABY BACK.  
ベビーの背中部分の原型。



BABY TORSO.  
ベビーのボディ原型を横から見たところ。



JIM KAGEL, KEY SCULPTOR,  
FINISHING BABY ARM.  
ベビーが手を開いたときの



DETAILED BABY HAND.  
手の開いたときの



SCULPTING





SEAMING DEPARTMENT AT WORK ON BABY SKIN.  
ベビーのフォーム製表皮パーツを貼り合わせている装着班。



GINO ACEVEDO PAINTING A CONCEPT EYE FOR BABY.  
ベビーのコンセプト用の眼球に彩色するジーノ・エイズヴィード。



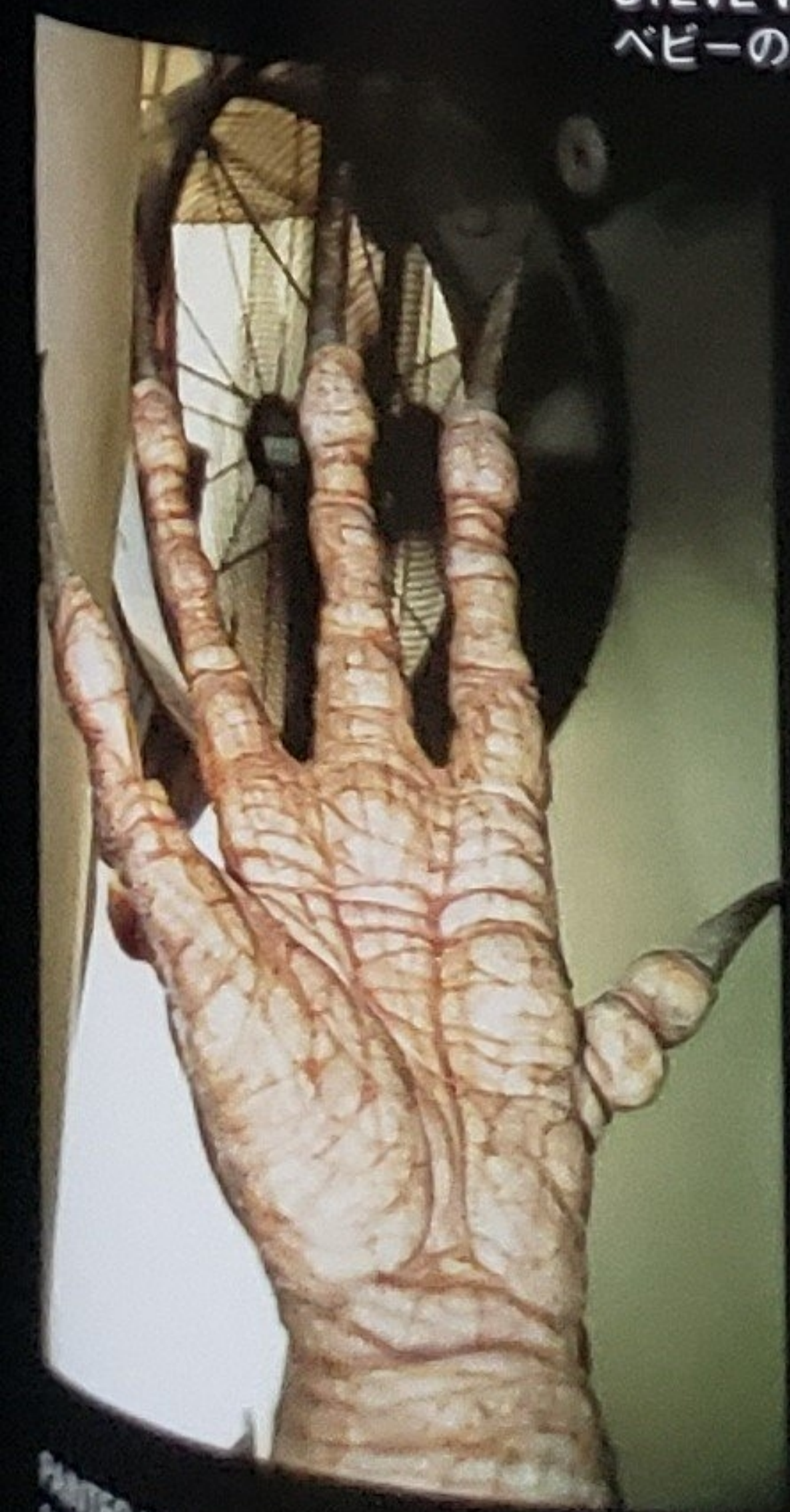
PAINT DEPARTMENT AT WORK.  
作業中のスーツ彩色班。



FRESHLY PAINTED SKIN WAITING FOR A COATING OF  
CLEAR SEALER.  
彩色を施されたばかりの表皮パーツ。あとはクリア・シーラー  
でコーティングするのを待つだけだ。



STEVE WANG AT WORK ON BABY HEAD.  
ベビーの頭部に彩色しているスティーヴ・ワン。



PAINTING BABY LEG.  
ベビーの彩色班。

Godzilla moving behind him. Unfortunately, the puppeteers closed the doors a split-second too soon, before the baby-Godzilla's head had the chance to come in between them. With its movement already programmed in the computer, the hydraulic baby Godzilla could care less if the puppeteers mistakenly closed the doors early—it went through the steel-framed aluminum doors, ripping them apart as if they were made out of paper! Nobody on the set would forget the expression on Matthew Broderick's face, who for a moment behaved as if the model had come to life! And all that the hydraulic baby Godzilla model suffered was a minor cut on its latex skin.

The last element of the baby Godzillas was their 9-foot-tall eggs! Patrick designed and his crew sculpted three hero eggs (the ones used for close-ups of the babies hatching), built by the special effects company KNB. An additional 250 dummy eggs were built as still props on the set. No real baby Godzillas were hurt during the filming of the hatching of the eggs.







ORIGINAL CUT OUT OF BABY GODZILLA IN BACKLOT FOR EARLY REFERENCE OF ACTOR INSIDE SUIT.  
ベビゴジラのオリジナル・カットアウト・モデル。玉房の裏手で、スタント俳優の調子を検討している初期段階（97年1月1日）のもの。



KEY MECHANIC, GUY HIMBER, ACTING IN FRONT OF EARLY BABY GODZILLA MOCK-UP FOR SCALE REFERENCE.  
縮尺の参考のために、ベビゴジラの初期モックアップで作業する機械操作主任のガイ・ヒンバー。



FULL MECHANICAL SKINLESS SUIT SHOWS KURT GARLEY.  
表皮を装着する前のメカニカル・スーツを試着するカール・カリー。骨格メカニカルの全貌が分かる。



THE OPTION OF A CABLE RIG WAS ABANDONED EARLY. BETTER RESULTS WERE POSSIBLE.  
スーツを外側からケーブル操作する方法は、初期段階ですでに放棄されていた。それ以上の結果をもたらす方法は可能だったのだ。



PUPPETEER, BRUCE MAARS.  
機械操作技師と、スーツに入るブルース・マース。

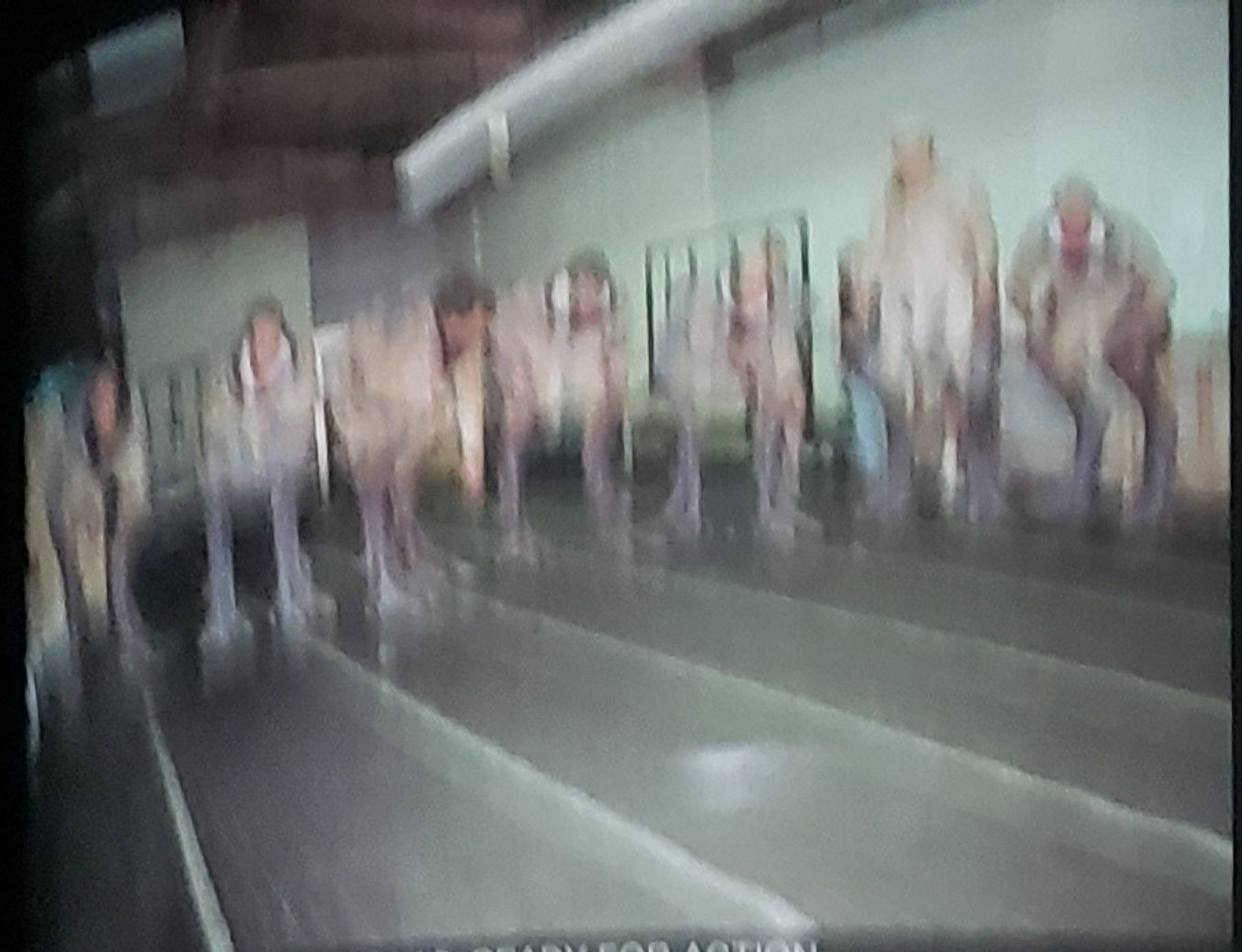


EARLY SKIN TEST. FOAM SHRINKAGE HAD TO BE WORKED OUT.  
初期の表皮検討段階。フォーム製のシュリンク・モデルで検討される。



EARLY BABY GODZILLA SUIT TEST.  
ベビゴジラの初期スーツ・テスト。

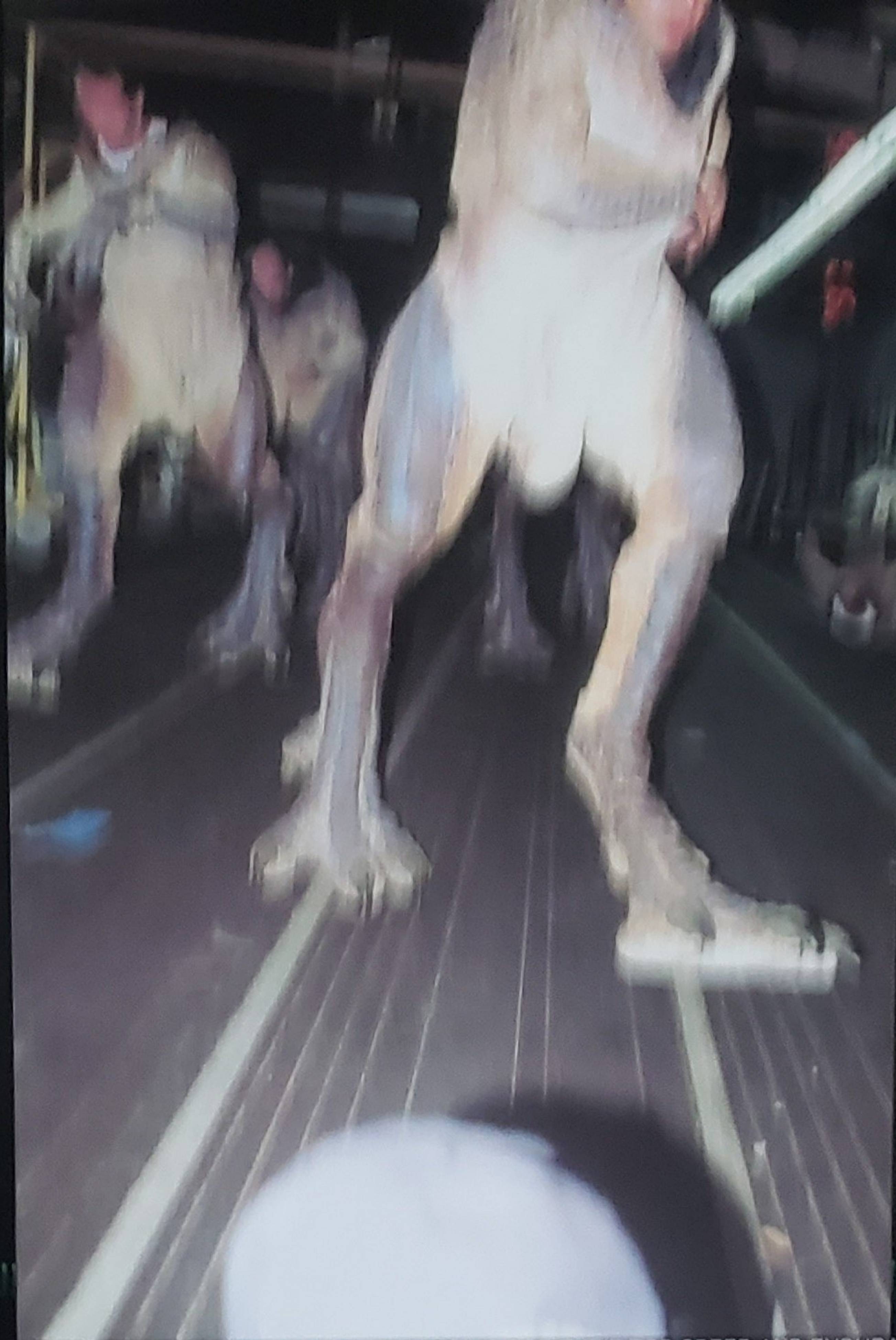




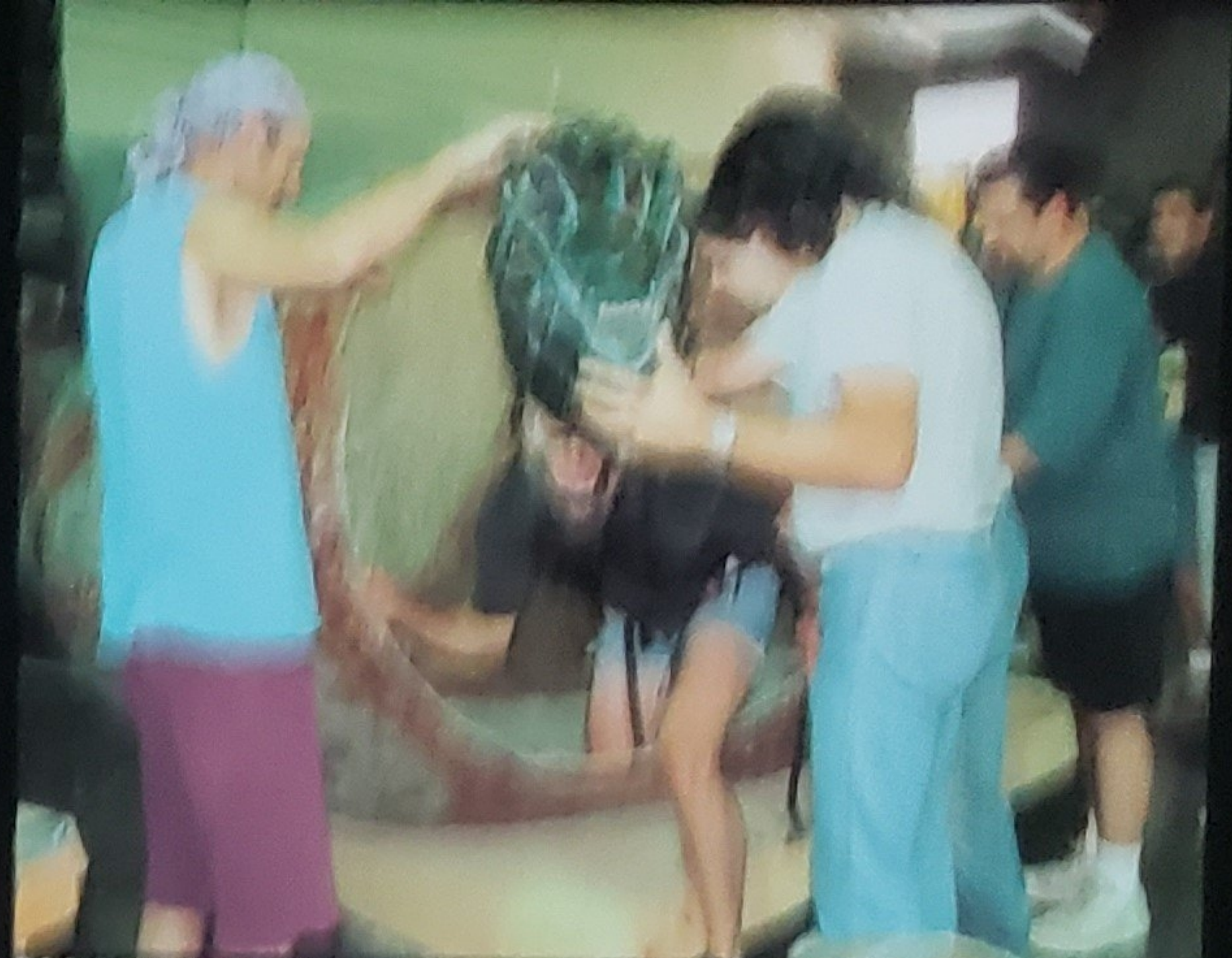
THE MAIN TEAM OF BABY GODZILLAS, READY FOR ACTION.



BABY GODZILLAS GETTING A LITTLE BREAK FROM HARD WORK.



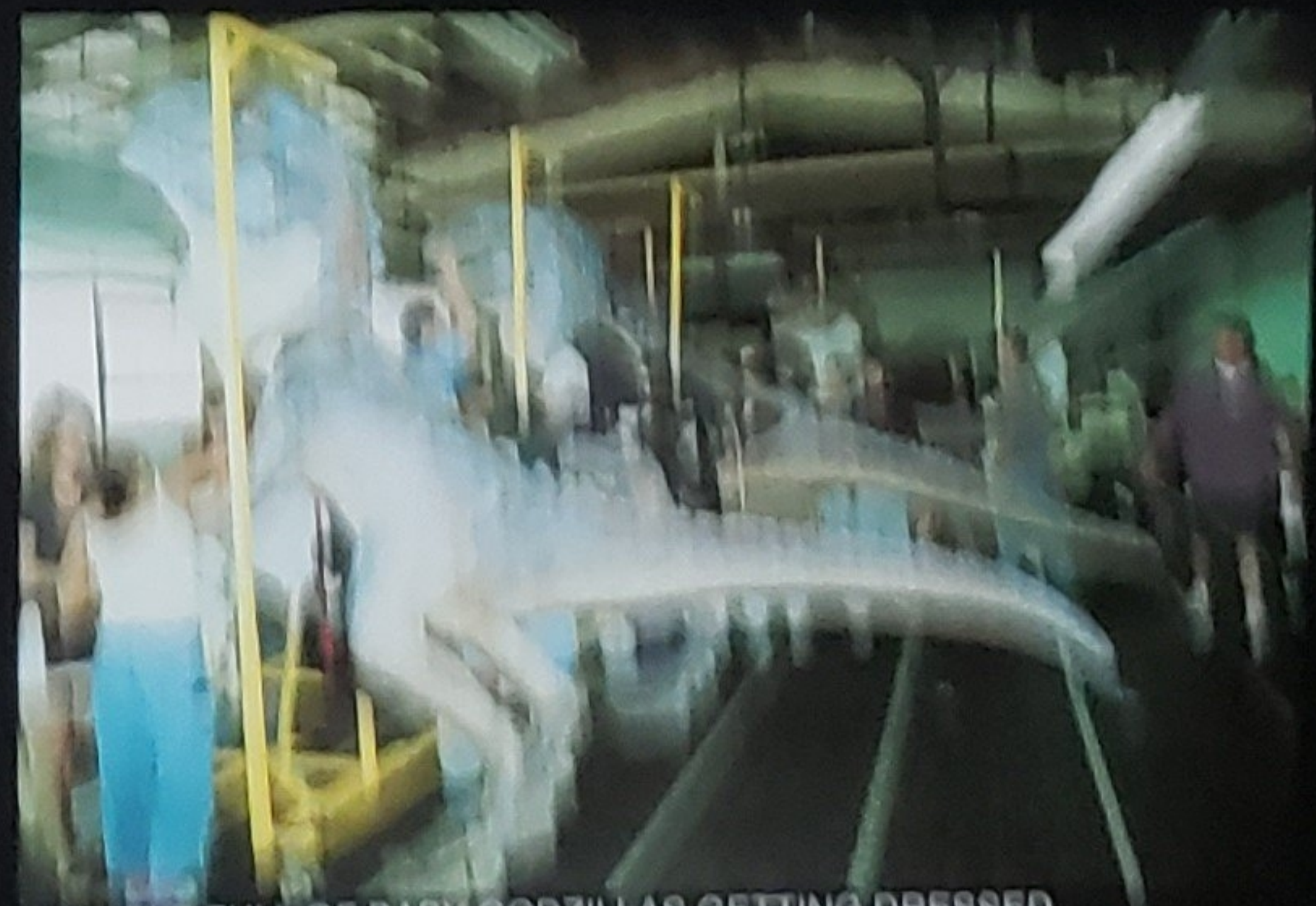
ACTORS IN BABY GODZILLA SUITS TESTING FOR THEIR TOP SPEED AND ENDURANCE.



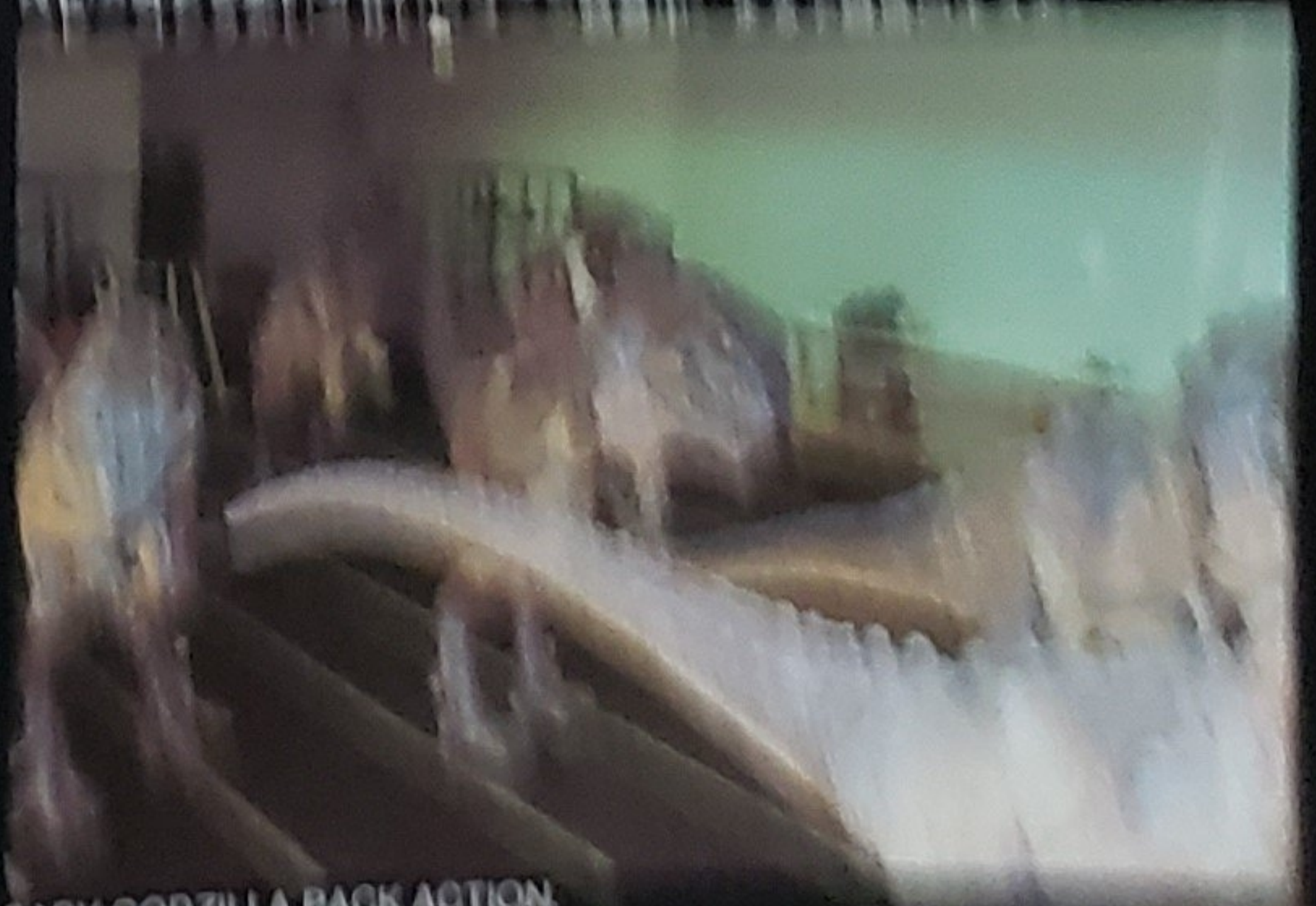
EGG REHEARSAL: KURT CARLEY WITH THE BABY HEAD TRIES TO POSITION HIMSELF IN THE EGG.



WITH ACTORS IN SUITS AND PUPPETEERS, COORDINATION IS ESSENTIAL.



A STABLE FULL OF BABY GODZILLAS GETTING DRESSED.



BABY GODZILLA PACK ACTION.





FRONT LOOK OF GODZILLA.  
全身正面。



SIDE VIEW OF BABY'S FACE.  
ベビー横顔。



DETAIL OF GODZILLA ARM.  
腕のディテール。



CLOSE UP OF GODZILLA LEG.  
脚のクローズアップ。



A VARIETY OF SCALES ON BABY'S BODY CREATES INTERESTING DETAILS.  
ウロコの重ね合わせによって細部表現されたベビーのボディ。





UPPER LOOK OF GODZILLA HEAD.  
頭を上から見たところ。



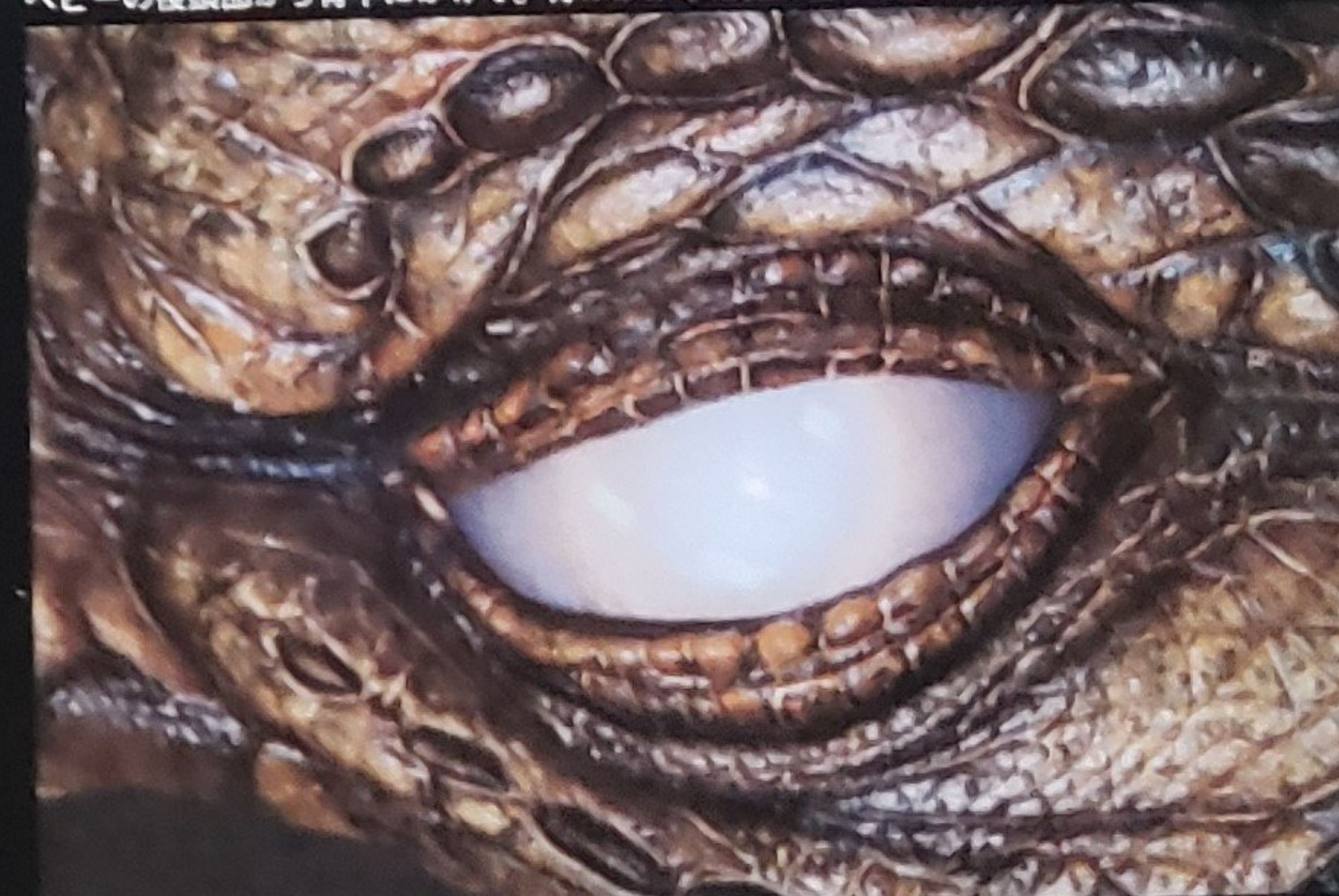
BACK SIDE OF BABY GODZILLA LEG.  
ベビーの脚を後方から見たところ。



BABY BACK AND HEAD WITH PEARLECENT BLUE.  
ベビーの後頭部から背中にかけて。青みがかった真珠色に彩色してある。



BABY GODZILLA. FULL SIDE VIEW.  
ベビーゴジラの全身側面。

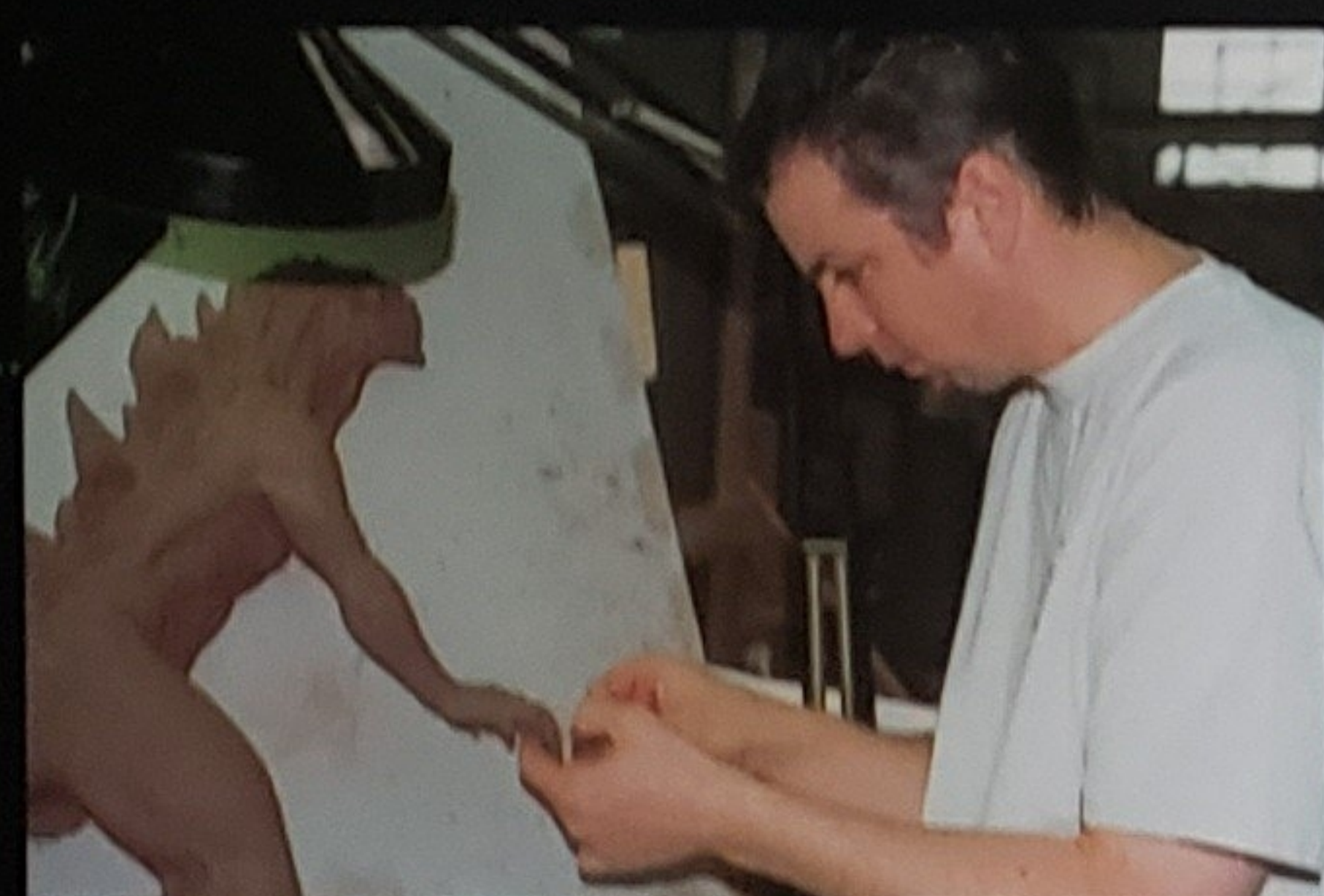
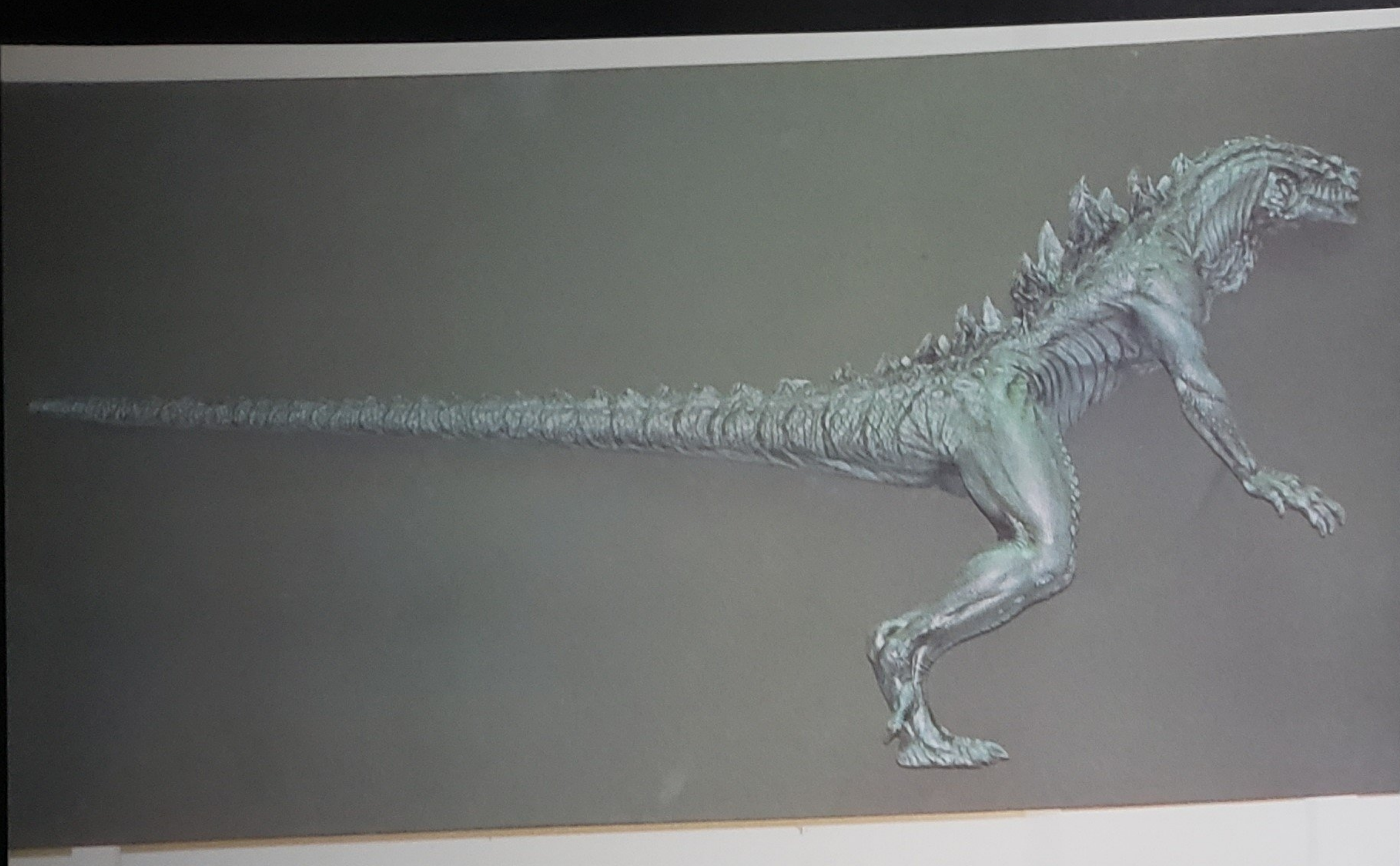


PROTECTIVE MEMBRANE COVERING BABYS EYE (SHARK LIKE) DURNING ACTION.  
完成したベビーの眼。行動中はサメに似た保護硬膜に覆われている。



PROTECTIVE MEMBRANE OPENING.  
眼の保護硬膜が開いたところ。





**HALF GODZILLA MAQUETTE READY FOR SCANNING.**  
 スキャンの便を図って製作された半身マケット。写真上。  
**THOM FLOUTZ DETAILING GODZILLA MAQUETTE.**  
 ゴジラのCGI用マケット（立体モデル）にディテールを施すトム・フラウツ。写真左。



**FIRST BABY MAQUETTE BUILT FOR CGI SCANNING. FOR EARLY PREVIZ.**  
 CGIスキャンのために製作されたベビーゴジラの最初のマケット（検討用試作モデル）。写真上。  
**TULLY SUMMERS SCULPTS ONLY HALF OF A BABY MAQUETTE IN FRONT OF A MIRROR.**  
 鏡の前で、ベビーゴジラのマケットを半身を彫刻するタリー・サマーズ。写真左。  
**BABY GODZILLA 1/2 MAQUETTE FEELS LIKE A FULL BABY GODZILLA MAQUETTE.**  
 ベビーゴジラのマケット。原寸大マケットと言っても通るが、実は2分の1のサイズである。写真左上。

# WELL, WHAT DID YOU EXPECT, THE REAL THING?

## CGI

It's the end of the '90s, No self-respecting special-effects movie could be considered complete without the use of CGI (Computer Generated Imaging). Certainly not Godzilla when its director, Roland Emmerich, had his own CGI-effects company "Centropolis Effects". So, before even completing the 1:24 model, Patrick sculpted a very basic maquette of Godzilla and one of the baby Godzilla for CGI's use. The CGI people scanned it right away, built Godzilla's three-dimensional wireframe model in the computer and started experimenting with its movement. As soon as the 1:24 model was painted, the CGI team scanned it again in order to add the details of the skin texture and the colors to the CGI model. Close-up photographs of every part of the 1:24 model from every imaginable angle were used to get even nuance of the color of the skin between physical and computer models identical.

Two different techniques were available to create the illusion

## いったい何が望みなんだ、本物か？

### CGI

すでに90年代も終わりに近い。特撮映画であることを自負するものは、もはやいかなる映画であっても、CGI (Computer Generated Imaging) の手助けなしには完結しない。いわんや『ゴジラ』において。しかも監督のローランド・エメリッヒは、すでに自分の主宰するCGI特撮工房“セントロポリス エフェクツ”を率いているのである。そのため、24分の1のゴジラ・モデルもまだ完成しないうちから、リックはCGIの参考用に、そもそもの基本となるゴジラと、数あるベビーゴジラのうちの1体の、それぞれのマケット（立体モデル）を製作し終えていた。CGI部門では直ちにマケットをスキャンし、コンピュータ内にゴジラの3次元ワイヤフレーム・モデルを立ち上げると、そのすぐ動きのテストを開始したのである。完成した24分の1モデルの撮影が済むとすぐに、CGI部門はこれを再度スキャンして、CGIモデルに皮膚感のテクスチャーと体色のディテールを加えてゆくのだ。24分の1モデルからは、考え得る限りあらゆる角度から、あらゆる距離から、ローズアップ写真が撮られ、現実のモデルとコンピュータ・モデルの間の、あらゆる皮膚の色の微妙なニュアンスの違いを捉え、両者を一致させるための資料として活用されるのだ。

この世にあらざるCGIモデルの動きを創り出すためには、従来のふたつの選択肢が考えられる。“モーション・キャプチャー”と“ワイ・フレーム・アニメーション”だ。モーション・キャプチャーでは、まずスタント俳優はモーション・キャプチャー・スーツを着る。これは基本的にはスパンデックス社製のレオタード・スーツで、コンピュータのためのセンサーが施されている。このスーツを着た俳優がトレッドミル（縦横の等間隔線が交差する、モーション・キャプチャーの撮影用ステージ）を歩くと、その様子が4台のカメラによって撮影され、俳優の動きが立体的な情報としてコンピュータに送られる。今回、このモーション・キャプチャー・センサーからの情報は



of the CGI model's motion: "motion capture" and "key frame animation." In motion capture, an actor wears a motion-capture suit—essentially a spandex suit with sensors attached to it. The actor walks on a treadmill and is filmed by four cameras that record his movements in a computer. In this case, the information from the motion-capture sensors was fed into the computer model of Godzilla.

The production hired Vision Art, a company specializing in motion capture, to give the CGI Godzilla model the proper movement. Patrick directed a few sessions of motion capture with actor Kurt Curley and Bruce Maars. However, the use of motion capture proved frustrating because no matter how many adjustments were made, the CGI model of Godzilla—especially the legs—still looked like it was moving in a human fashion. After three months of trying, the production all but abandoned motion capture in favor of the second option, key frame animation.

In this method, the CGI people took the 3D computer model of Godzilla scanned from Patrick's 1:24 model and programmed its movement entirely in the computer. The key frame method, done by Centropolis, finally produced the desired results for most of the CGI scenes in the movie. On the other hand, even though only a handful of motion

capture scenes made it to the final cut, the experimentation with that method proved an invaluable tool in determining the motion for the CGI Godzilla. An additional reason why motion capture was abandoned was the fact that Emmerich felt that the mixing of three different techniques—live action models, key frame animation and motion capture—would ultimately present problems in the editing process.

コンピュータ内のゴジラ・モデルに移し替えられるのだ。

CGIのゴジラに的確な動きの情報を与えるため、製作チームはモーション・キャプチャー技術を専門とする、ヴィジョン・アート社に仕事を依頼した。スタント俳優のカート・カーリーとブルース・マースとともにパトリックは、モーション・キャプチャーのセッションを数回にわたって監督した。しかるにモーション・キャプチャーは、使っても不満ばかりだった。なぜなら、どんなに動きを補正しても、CGIモデルのゴジラは——特にその脚は——何度やっても人間が動いているようにしか見えなかったからだ。3カ月の試行錯誤ののち、ついに製作チームはモーション・キャプチャーに対する希望を捨て、第2の方法、キー・フレーム・アニメーションへと望みをつないだのであった。

この方法は、パトリックの24分の1モデルからスキャンしたゴジラの3Dコンピュータ・モデルを使い、あらかじめすべての動きを“キー・フレーム”として、コンピュータにプログラムしてしまうやり方だ。セントロポリス社が処理したこのキー・フレームの方法のおかげで、映画のCGIシーンのほとんどに、ようやく望ましい結果を得ることができた。結局、モーション・キャプチャーのシーンは、ほんの片手ほどの量しか映画のファイナル・カットに生き残らなかった。しかしその一方でモーション・キャプチャーは、CGIゴジラの動きを決定するうえでは、かけがえのない手段であることが証明されたのだ。モーション・キャプチャーが却下された理由は、実はもうひとつある。ライブ・アクション・モデルにキー・フレーム・アニメーションにモーション・キャプチャー——3種類のテクニックを混用することは、編集段階で決定的な問題を生むことにもなりかねない。エメリッヒがそんなふうに懸念したためでもあったのだ。

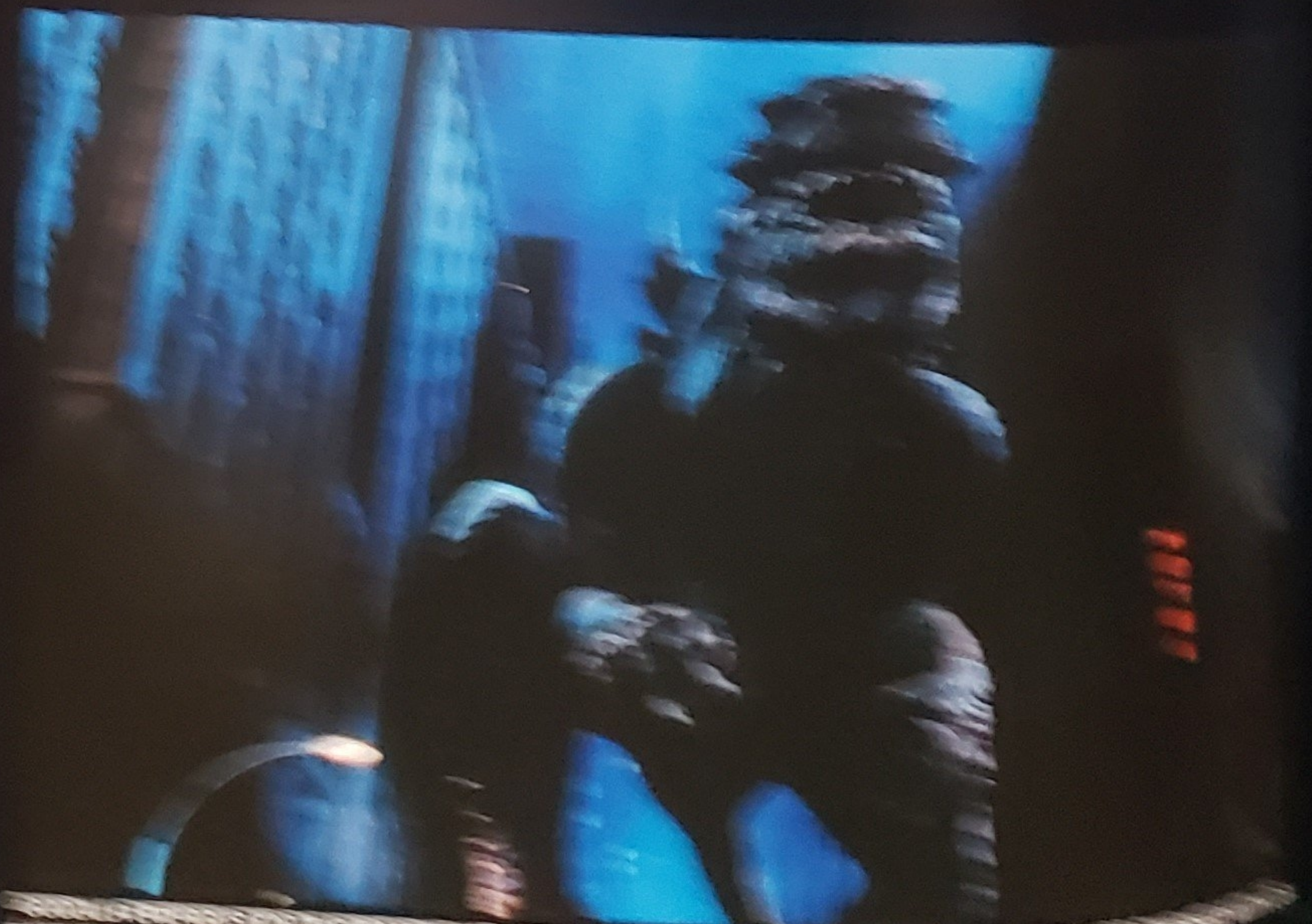


THE CGI MOTION TEST. PATRICK CORRECTING SOME MOVEMENTS.  
CGI用のモーション・テスト。パトリックが改訂箇所を描き加えている。



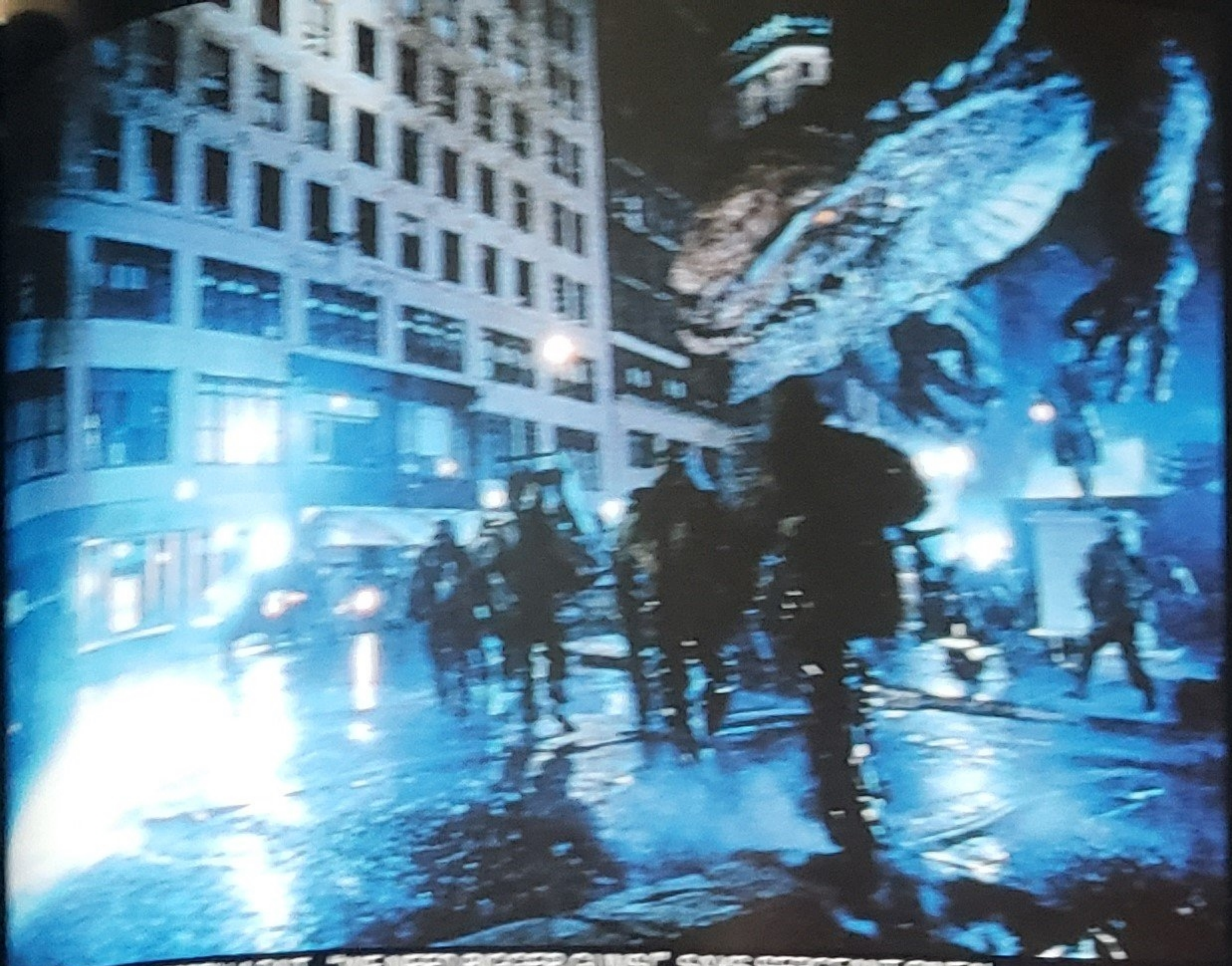


THUNDERING ROAR OF GODZILLA TREMBLES SKYSCRAPERS.  
 雷鳴でもがき出すゴジラの咆哮が摩天楼に響き渡る。



GODZILLA STANDS FOR THE FIRST TIME WITH HIS WINGS OUT FROM UNDERGROUND.  
 ゴジラが初めて地上に姿を現す。地下から姿を現すゴジラは、地上に姿を現す。

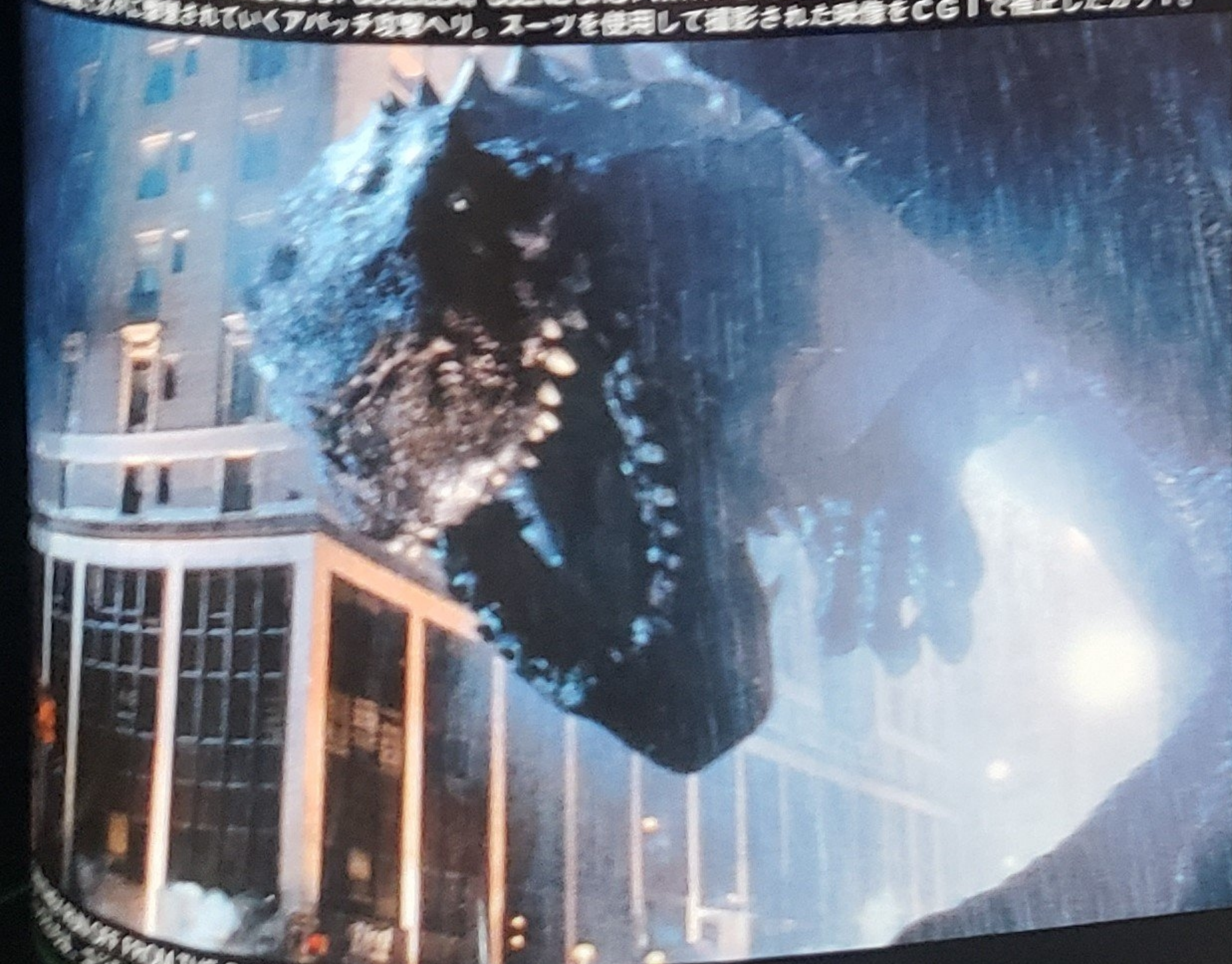




DIFFERENT. GODZILLA SAYS, "WE NEED BIGGER GUNS!" SAYS SERGEANT ONEAL.  
 異なる。ゴジラは、兵士たちよその大きさに圧倒される。



THE MONSTER IS ONLY ATTACKED BY GODZILLA. SCENE SHOT WITH 124 SCALE SUIT AND LATER FINISHED BY CGI.  
 モンスターはゴジラにのみ襲撃されていくアパッチ攻撃ヘリ。スーツを使用して撮影された映像をCGIで修正したカット。



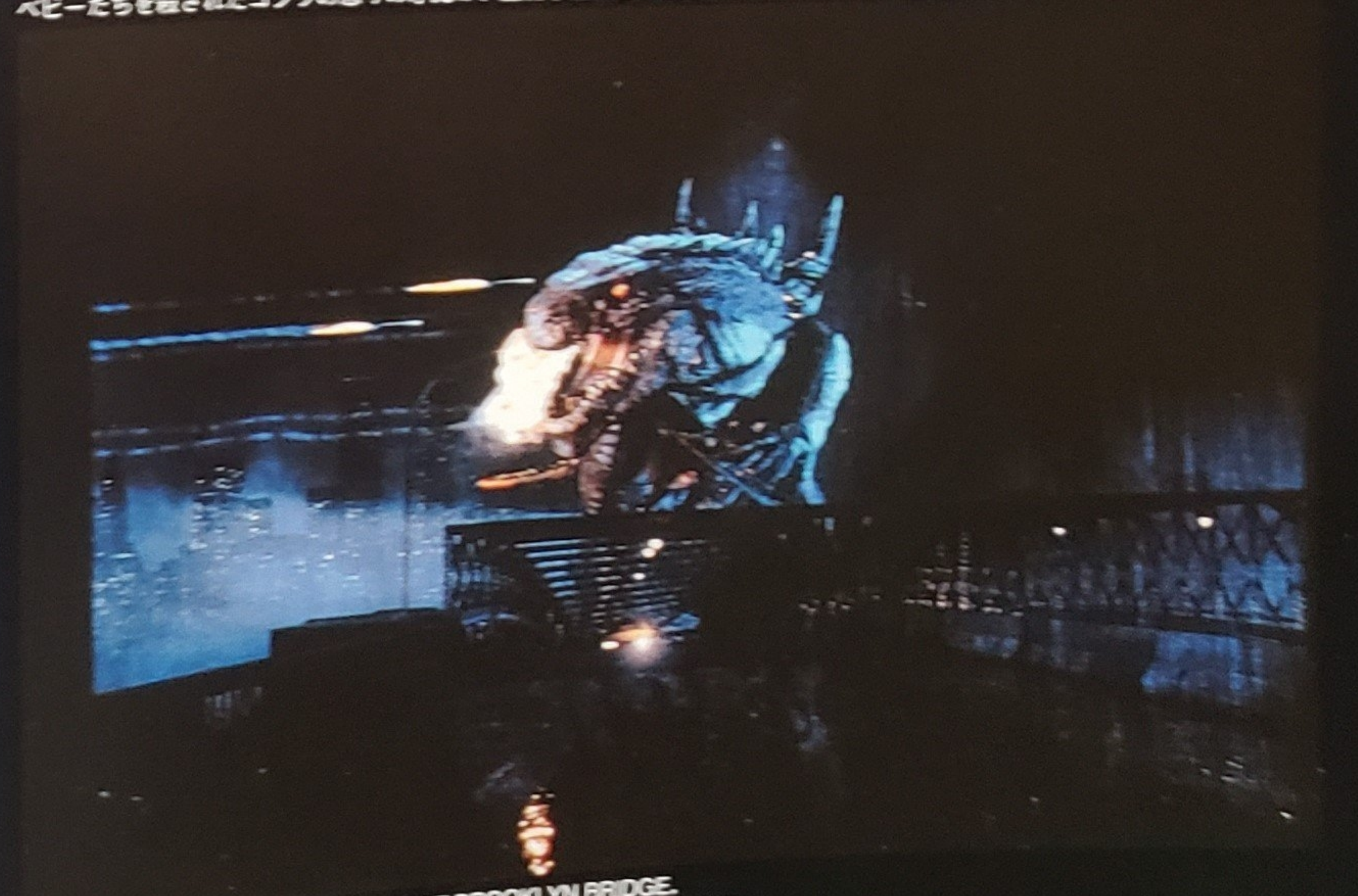
FROM THE FURIOUS MOMMY?  
 ゴジラの怒りから逃げることが出来るのか?



ARMY CROSSFIRE AGAINST GODZILLA.  
 ゴジラに対して軍隊の集中砲火が浴びせられる。



WITH ALL ITS BABIES DEAD, ANGRY GODZILLA HEADS TOWARDS NICK AND HIS FRIENDS.  
 ベビーたちを殺されたゴジラの怒りの矛先は、生物学者ニックたちに向けられた。



TRAPPED GODZILLA. SHOWDOWN AT BROOKLYN BRIDGE.  
 ゴジラ対人類——最後の攻防がブルックリン橋を舞台に繰り広げられる。





THE BIGGEST ONE WAITING FOR ACT.  
摩天楼を背にして撮影の瞬間を待つティラノ  
ジラの顔部。



MOTION REHEARSAL ON SET.  
グリーンスクリーンをバックに、セットでの  
のリハーサルを繰り返す自分のゴジラ。



# LET'S PUT IT ALL TOGETHER

## SHOOTING

Godzilla, like most special effects movies, involved two types of photography—live action (or first unit) and visual effects. Patrick experienced both in different capacities.

During the live-action sequences involving the baby Godzillas, he was always on the set to supervise the actors getting into the cumbersome suits. His biggest challenge was to get them into the suits at precisely the right time. As Patrick remembers it, "If we'd dress the actors too soon, they'd suffer in the suits and they'd come on set ready to faint. If we'd dress them too late, the director and the crew would end up waiting. So we'd have to find a happy medium, which usually was to start dressing them one hour before they were needed on the set. My dressers and puppeteer crew would come through from me no matter how short a lead time we would have."

Visual effects shooting, as Patrick explains it, is "the type of shooting in which something that's supposed to take two days ends up taking three weeks." Quite often the

## さあ全部ひとつにまとめよう

### 実際の撮影

「ゴジラ」も、他の特撮映画と同じように、2種類の撮影タイプのお世話になった—ライブ・アクション（あるいは第1班）撮影と視覚効果撮影である。パトリックは異なる能力を発揮して、そのどちらの撮影にもかかわることになった。

例えば、ベビーゴジラのかかわるライブ・アクション撮影が進められている最中、パトリックはいつも現場セットで、厄介なスーツに入るスタント俳優たちを監修することになる。最大の問題は、スタント俳優がスーツを着込むタイミングを、的確に把握することにあった。パトリックの思い出すところによれば、「タイミングが早すぎると、スーツの中で大変な目に遭うスタント俳優は、セットに入るころには失神してしまいかねない。タイミングを失って遅くなれば、監督やスタッフたちを待たせることになる。僕らはいつも、その中間で、誰もが幸福になれるタイミングを図らなければならなかったんだ。だいたい、セットに入る1時間前にスーツ装着の準備を始めると、ちょうどいいんだよ。そのためには準備時間がどんなに短くても、僕の掛け声ひとつで、スーツの着付け係にしても操作技術者にしても、現場を切り抜けて行かなければならないんだけどね」

視覚効果の撮影は、パトリックの説明によると「2日で終わるはずのものが3週間もかかることになりかねない、そういうタイプの撮影なんだ」と言っている。彼らは、ゴジラをミニチュア・セットで撮影する

GODZILLA IN HIS MINIATURE SET UP FOR PRELIGHT.  
ミニチュア・セットで脚光を浴びるゴジラ。



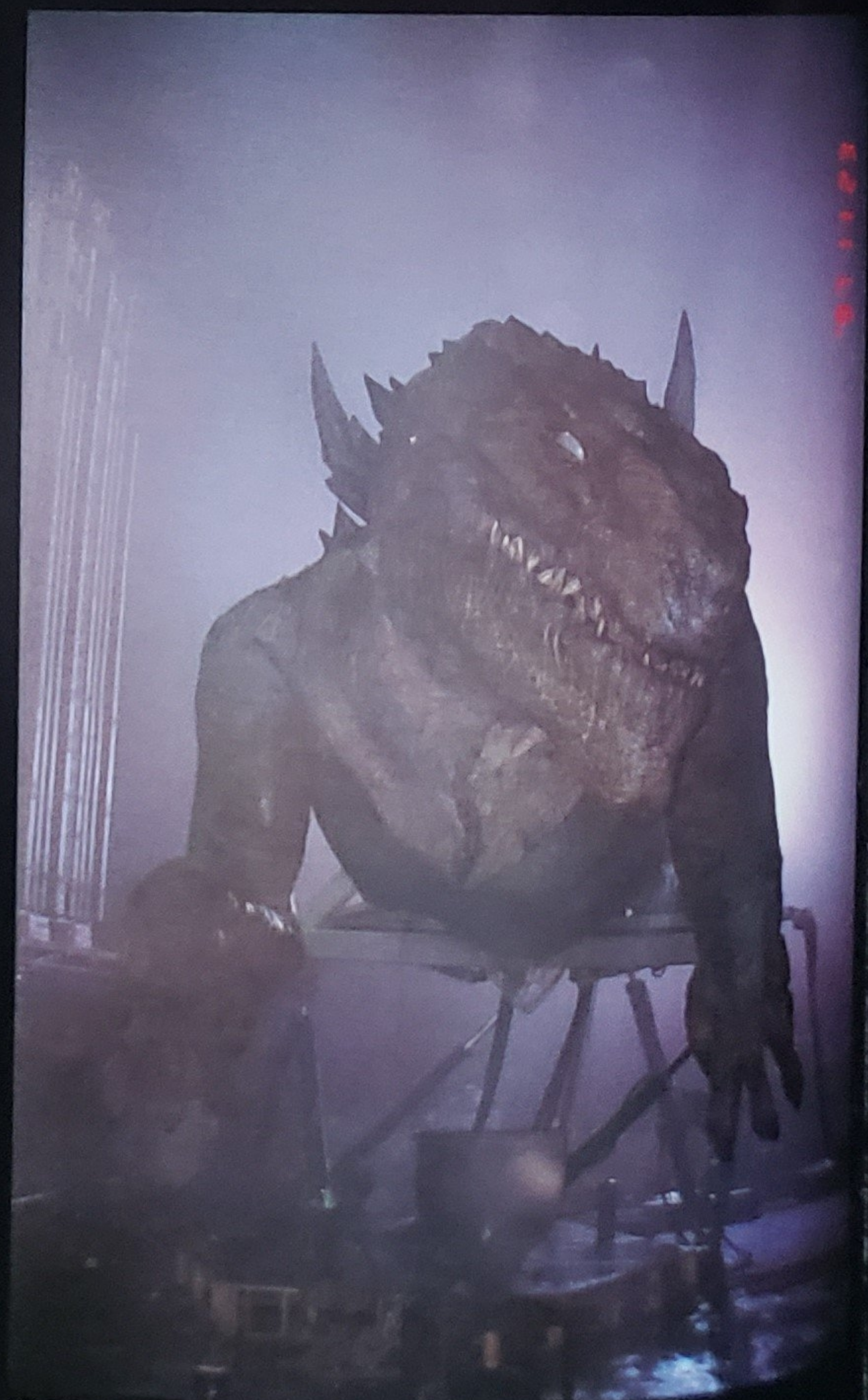




SCARY CLOSE UP.  
脅威の6分の1ゴジラの顔部。



PREPPING GODZILLA FOR FINAL SCENE WITH TAXI CAB.  
タクシーをくわえ込むシーンの本番撮影に備えて準備に余念のない6分の1ゴジラ。



1/6 GODZILLA ON TOP OF ITS MOTION BASE.  
モーション・ベースに設置された6分の1ゴジラの上半身。





CLEAN UP IN BETWEEN TAKES.  
間を縫って細部をメンテナンスする。



GODZILLA IN THE SMOKED UP SET.  
スモーク・セットでピンク・ライトを浴びるゴジラ。



HYDROLIC MOUTH CRUSHING THE FULL SIZE TAXI CAB AND SOME ASPHALT TOO.  
水圧駆動システムで、アスファルトごとタクシーの実物を噛みつぶす原寸大ゴジラの頭。

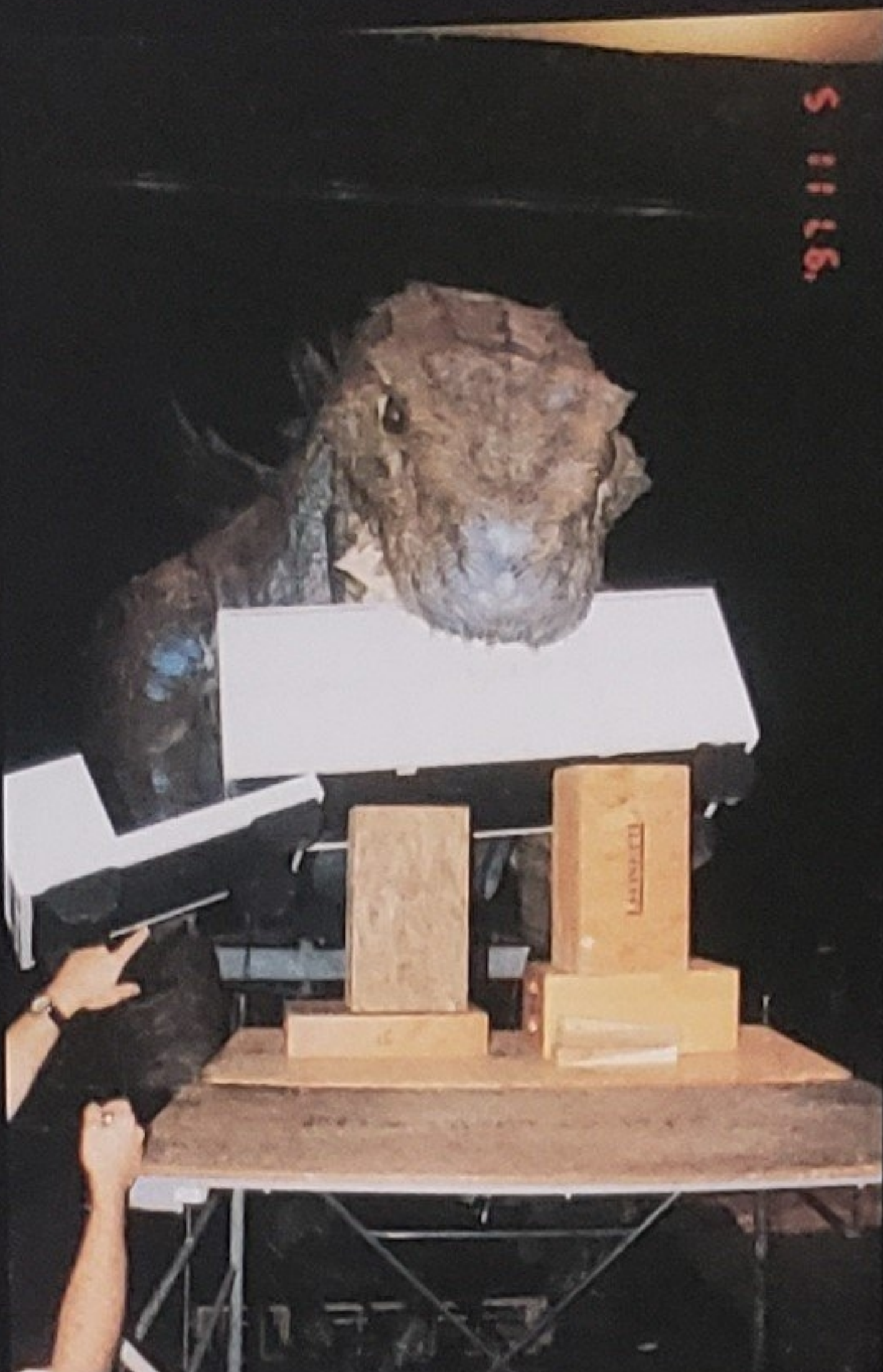


complexity of the models and the special effects would have a domino effect on the production, causing significant delays, Sometimes Patrick and Volker Engel, the visual effects supervisor, had to shoot sequences without the presence of Emmerich, who would be off shooting first unit on another set. Ideally, the director would be present, but when time constraints would not allow it, Patrick and the visual effects supervisor had to make sure they were giving Emmerich enough options from which to choose in the dailies.

In the visual effects shooting that involved the 1:24 suit, the challenge still was not to keep the actor in it for too long. Unforeseen problems meant delays, and the long wait caused the actors' performances to suffer. "You'd sometimes rush the performance or the actor because you'd have to spend most of the time getting a model right," Patrick remembers.

影を処理してしまわなければならないのだ。もちろん、その日のラッシュ（デイリー）を見るエメリッヒに、充分な選択の余地があることを確認したうえでの処置であることは、言うまでもない。

24分の1スーツの絡む視覚効果撮影では、スタント俳優がスーツの中にいる時間を短くしなければならないのはもちろんだが、難問は何もそればかりではない。予測し得ない問題はたちまち撮影の遅れにつながり、待ち時間が長引けば長引くほど、俳優たちの演技にも支障をきたすことになる。「時には俳優の尻を叩いたり、演技を急かしたりすることもある。何と言っても圧倒的に時間がかかるのは、スーツやモデルの調整なんだからね」パトリックはそう思い返す。



MOCK-UP OF THE FISHERMANS TRUCK FOR REHEARSAL.  
鮮魚トラックのモックアップで噛みつぶし具合をリハーサルする6分の1ゴジラ。



GINO ACEVEDO AND GABE BARTALOS POSE DURING A BREAK ON THE SET.  
ゴジラに鮮魚トラックをくわえさせたまま、休憩時間にセットでポーズを取るジーノ・エイスヴィードとゲイブ・バータロス。



WORKING ON THE FISHERMANS TRUCK.  
鮮魚トラックをくわえる瞬間を作業中のスタッフ。





GODZILLA!  
ゴジラの仰角アップ!



GODZILLA!!  
ゴジラの咆哮!!



GODZILLA!!!





REHEARSAL ON SET WITH ACTORS.

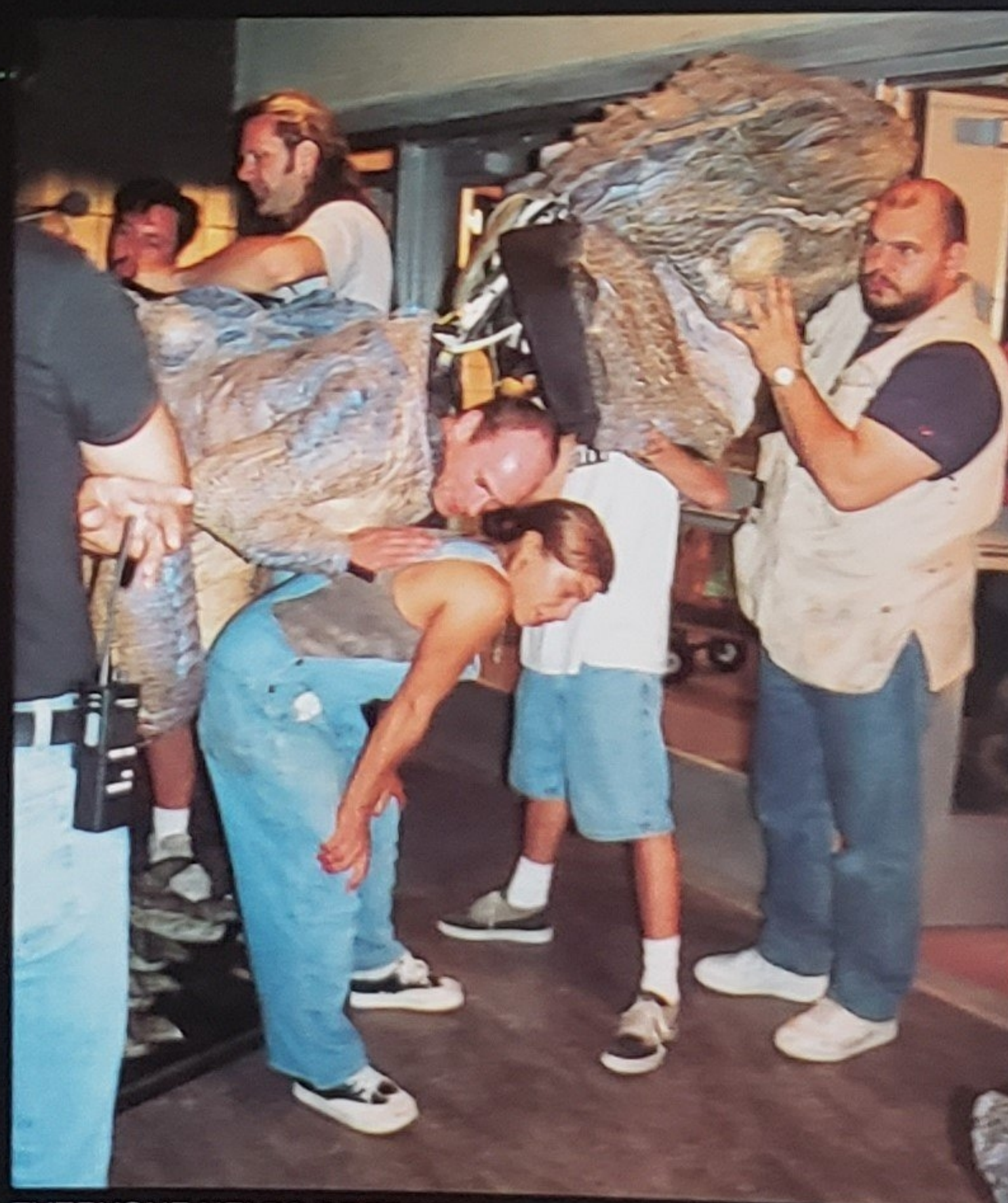
現場セットで兵士とともにリハーサルするベビーゴジラのスタント俳優。



DEAD BABIES, FULLY ARTICULATED FOR THE MADISON SQUARE GARDEN SCENE.  
マディソン・スクウェア・ガーデンのシーンのために組み上げられたベビーゴジラの死体。

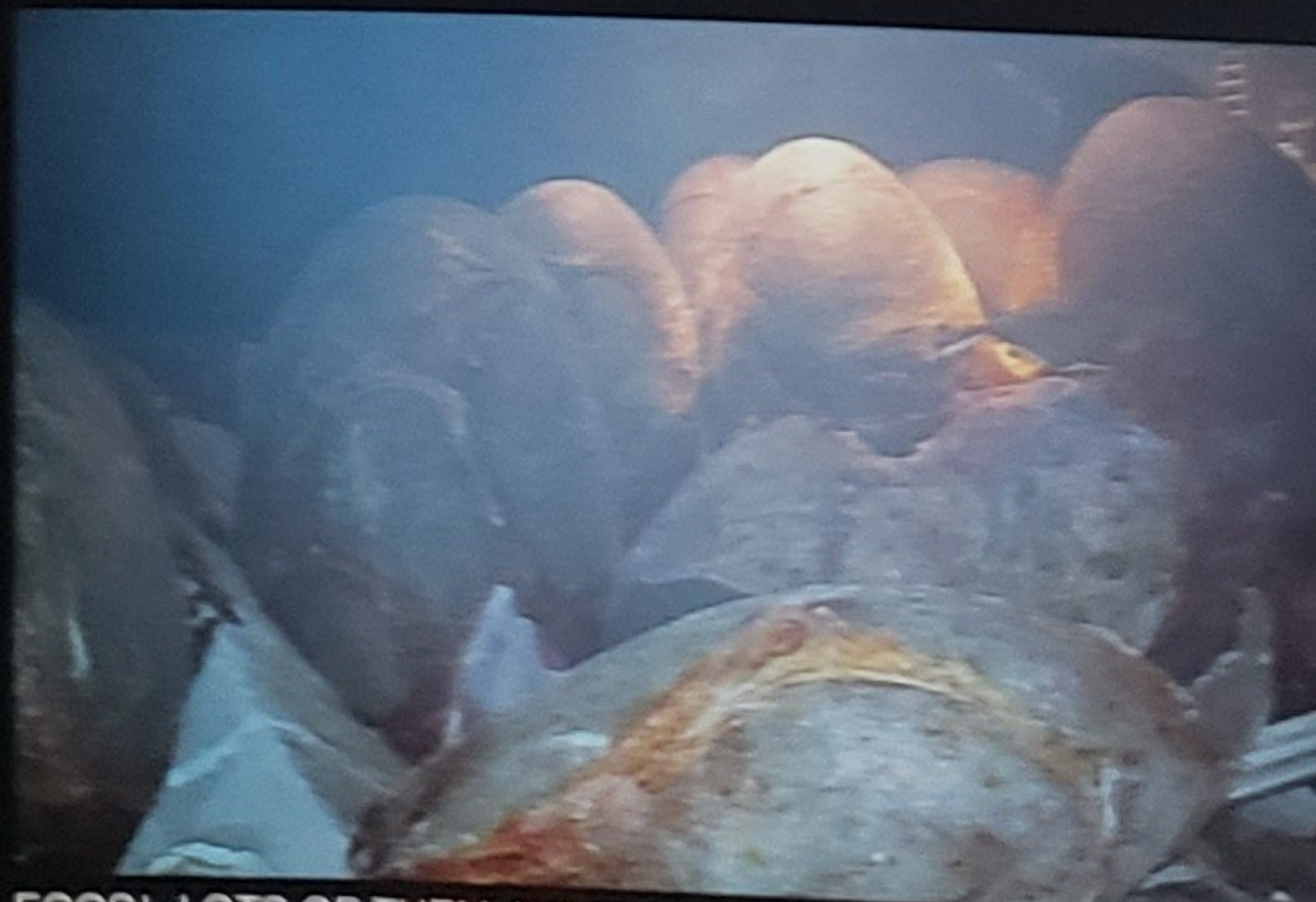


DEAD BABIES.  
同じくベビーゴジラの死体（単体クローズアップ）。



EVERYONE HELPS DRESS THE ACTORS ON THE DOWNTOWN  
L.A. SET.

ロスのダウンタウンに設けられたセットで、スーツの装着を手助けするスタッフ。



EGGS! LOTS OF THEM. WAITING TO GET DRESSED ON SET.  
卵の群れ！ 無数の卵モデルがセット入りを待っている。

## AFTERWORD

So, what's left Patrick Tatopoulos to do? How can you help supervise the look and feel of the Godzilla creature from 3D to 2D for the animated *Godzilla* television series in development, as well as help develop the human characters to give them a hip and modern look. He spent a few months working with Columbia TriStar Television's children's programming division to help establish a unique animated look and to ensure the characters made an accurate transition from film to animation.

"Since I started working in this business," says Patrick, "I feel that I've caught a wave of good fortune and creativity. I've been working on fun projects which got better and better. Finally, with *Godzilla* I came full circle, realizing a childhood dream, I've been lucky enough to ride this wave and I'll ride it as long as it's fun. If it stops being fun, I would have no problem retiring to some remote part of Greece doing fine art," says Patrick.

## バック・トゥ・ザ・フューチャー

### 最後に

さて、パトリック・タトポロスにやり残したものがあろうか？ この上『ゴジラ』に何を付け加えるのか？ 『ゴジラ』を終えたパトリックには、映画に続いて製作に入っていたテレビ・アニメーション（スーパーバイズ）する仕事があった。アニメ版『ゴジラ』のために映画の3D（立体）怪物を2D（平面）画面に移植して、なおかつゴジラならではの外見と感覚とを整えるのだ。監修者としてのパトリックの仕事には人間のキャラクターも含まれ、アニメーション・シリーズ全体の雰囲気を実験的に“粋（イキ）な”ものにしなければならない。彼はそのため、コロムビア・トライスター社の子供向け放送部門と組んで数回を費やし、アニメ版だから独立したもので構わないという発想と並行して、映画を観た子供たちにも自然に入ってゆけるようなキャラクターの替えを試み、映画のエンディングからダイレクトに始まるユニークなアニメーション・シリーズの、全体構想をまとめる手助けをしたのである。

「この業界で仕事をするようになってからというもの」パトリックは言う。「運のよさや創造の楽しみといった大波に、まるで捕まってしまうように恵まれてきたと思う。いつだって面白いプロジェクトで仕事ができ、そういう望ましい状況はどんどんよくなって、どうも『ゴジラ』まで来たんだからね。今度の『ゴジラ』で、僕は子供の頃の夢から一周してもとに戻ったんじゃないかな。こんな大波に乗ってこれに運がいいんだと思うし、自分が面白がっていられるうちは、大抵の波乗りを楽しんでいたいと思うんだ。もし面白がれなくなっても、その時はその時、いさぎよくリタイアして、ギリシャのどこか美しいビーチにでも行って、好きな絵を描いたり彫刻をしたりして過ごしたい。パトリックは言う。

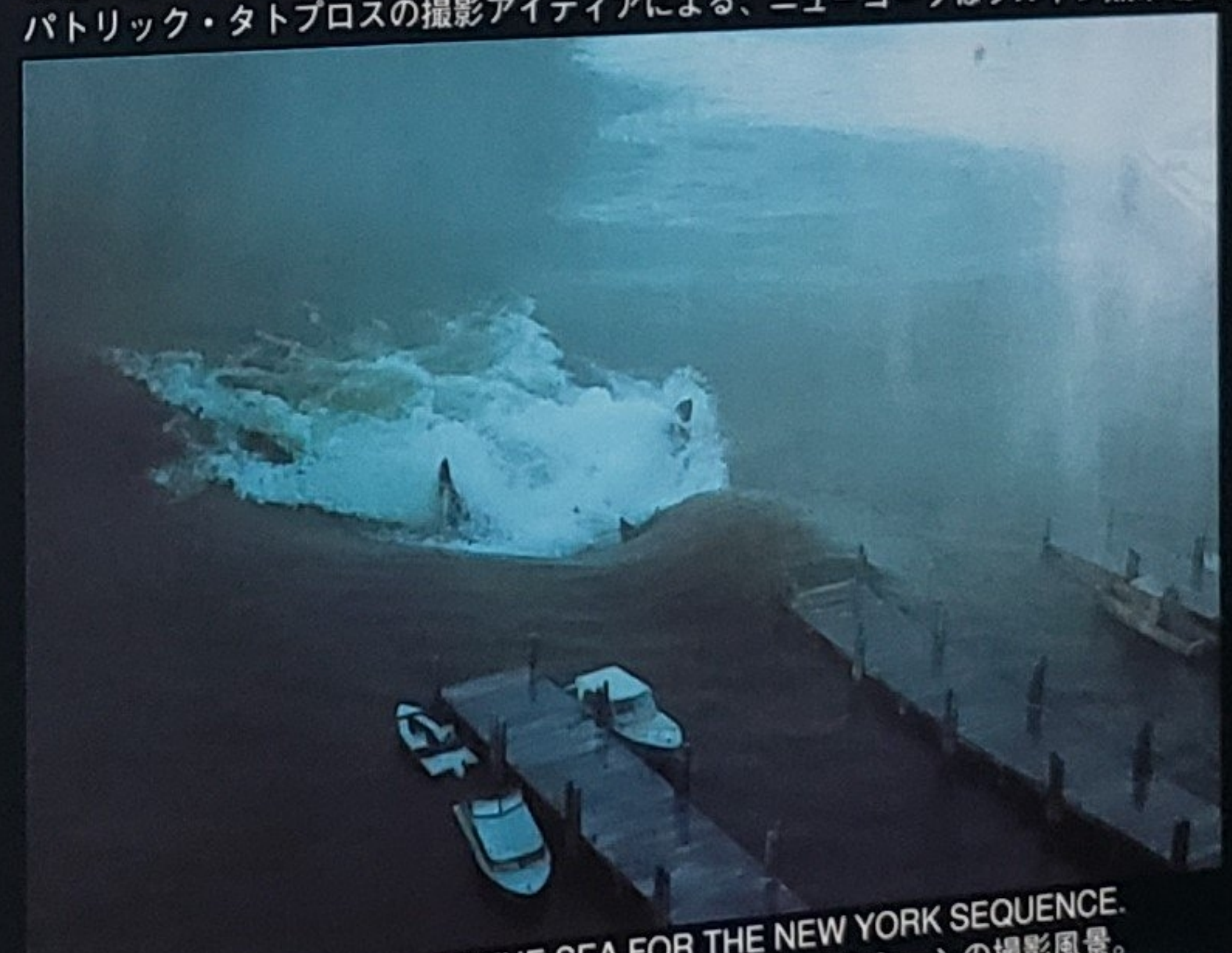
そんなこと言わないで、乗れるだけ派手に乗りまくってほしい。それで、今度はモスラのスケッチでも描いてみるってのはどうかな？



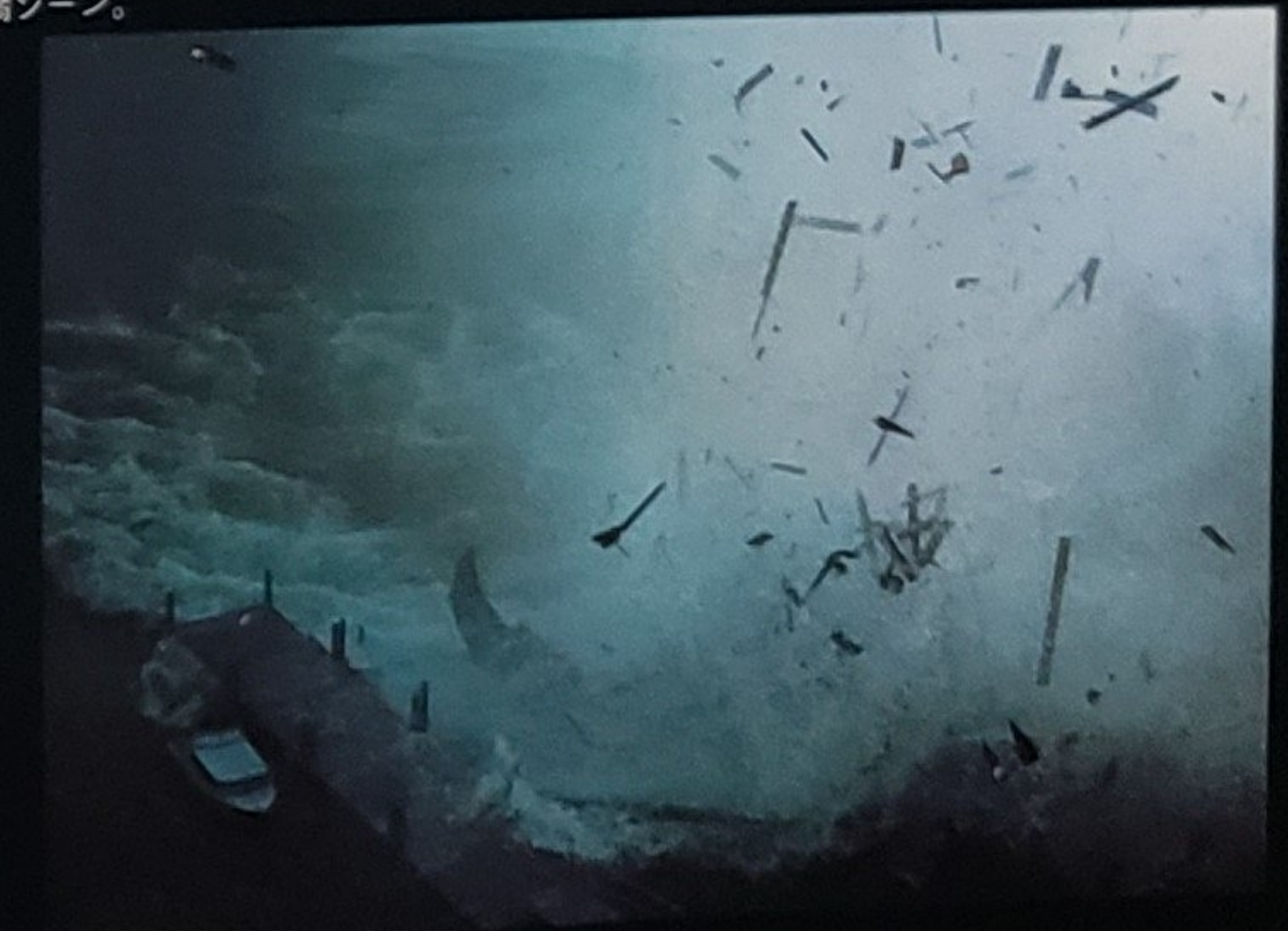
Ried on, dude. Now how about some sketches for Mothra?



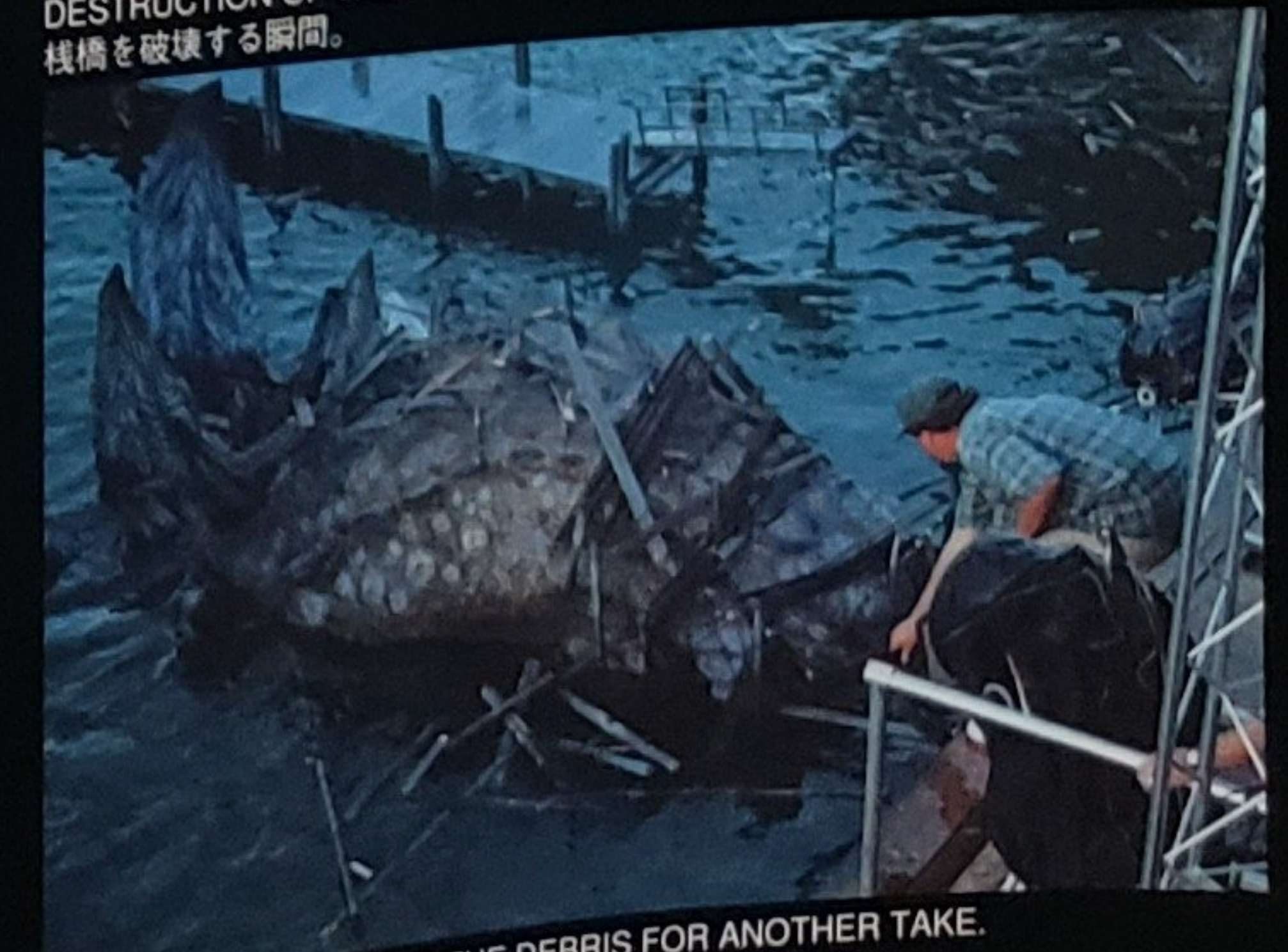
THE PIER SCENE AS CONCEPTUALIZED BY P. TATOPOULOS.  
パトリック・タトプロスの撮影アイデアによる、ニューヨークはフルトン魚市場の桟橋シーン。



GODZILLA RAISING OUT OF THE SEA FOR THE NEW YORK SEQUENCE.  
ニューヨークの桟橋に接近するゴジラ。予告篇でも有名なシーンの撮影風景。



DESTRUCTION OF THE PIER.  
桟橋を破壊する瞬間。



JOE VISKOCIL CLEANS UP THE DEBRIS FOR ANOTHER TAKE.  
次のテイクのために残骸を片付けるジョー・ヴィスコシル。



DEAD  
BABY (2)





## PATRICK TATOPOULOS DESIGNS, INC. "GODZILLA" CREATURE FABRICATION

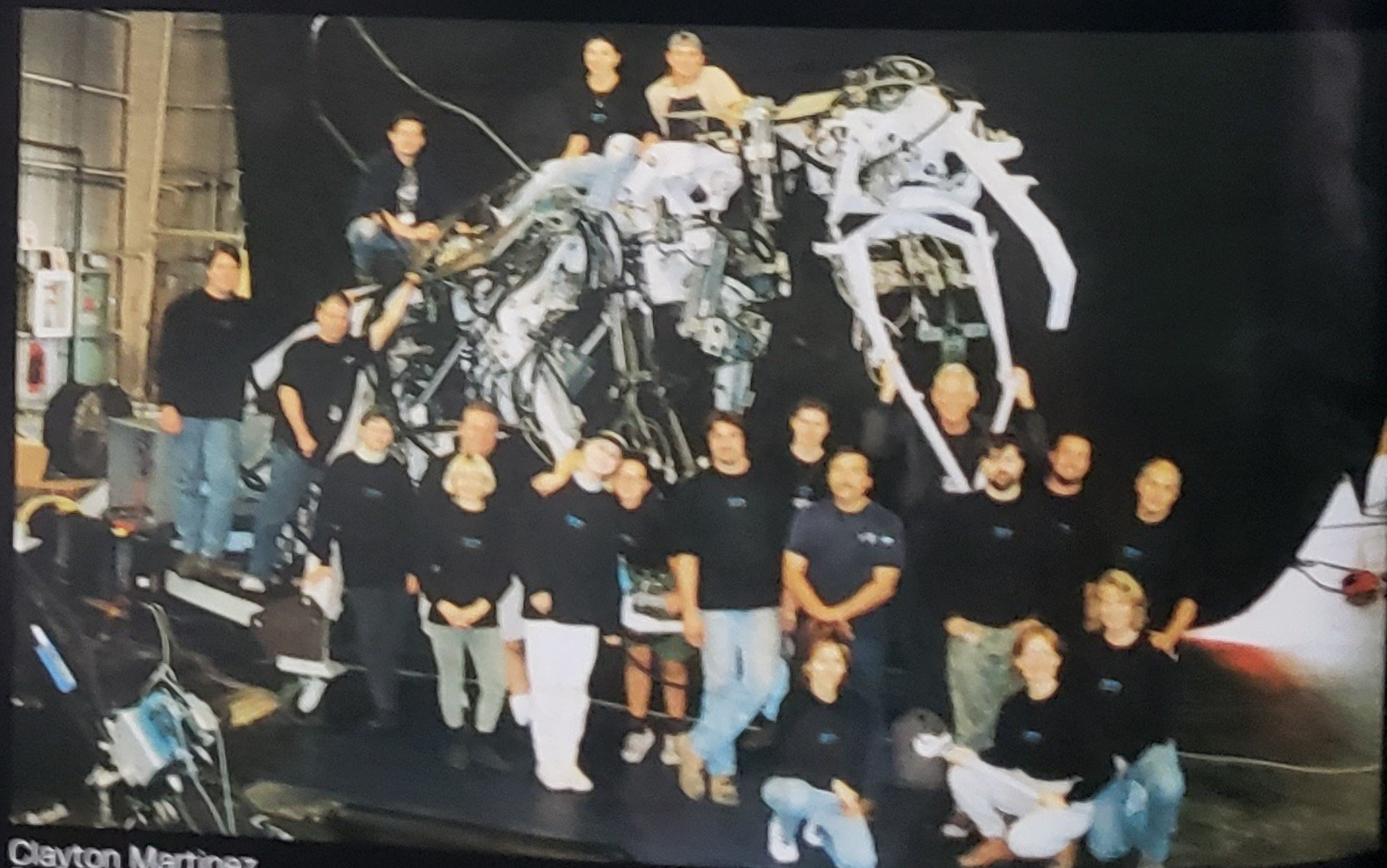
パトリック・タトプロス・デザイン「ゴジラ」組

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 Art Department Supervisor Jake Garber  
 Shop Supervisor Jim Leonard  
 Foam Supervisor Richard R. Davison  
 Mold Supervisor Russell Selfert  
 Paint Supervisor Gino Acevedo  
 Asst Paint Supervisor Gabe Bartalos  
 Sculpting Supervisor Jose Fernandez  
 Sculpting Supervisor James Kagel  
 Seam Supervisor Karen Keener  
 Suit Supervisor Marilee Canaga  
 Key Neumatin David M. Kindlon

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 John P. Bedard  
 Steve Katz  
 Susan G. LaPrelle  
 James Mackinnon  
 Cass McClure

Jeff Porter  
 Mark Viniello  
 John W. Whisler

Mold Making Department  
 Amy Ali  
 David G. Beneke  
 Bryan Blair  
 Rick Bongiovanni  
 Patrick Gene Brady  
 Shea Clayton  
 Johnnie Saiko Espiritu  
 Horacio Fernandez  
 Rob Freitas  
 Andy Gudeman  
 Grady Holder  
 Tim Huizing  
 Bill Jacob  
 Greg Johnson  
 Michael MacFarlane



Clayton Martinez  
 Gary Pawlowski  
 Terun Sharma  
 Denise Shurtieff

Paint Department  
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 Dale R. Brady  
 Robert Dennis  
 Eric Harris  
 Todd Heindel  
 Dan Kaplan  
 Tim Larsen  
 Steven Lawrence  
 Anthony Martin  
 Christopher Robbins  
 Michael Shelton  
 Joseph Yuss Simon

Doug Stewart  
 Robert Tharp  
 Steve Wang  
 Corine B. Wicks  
 Richard Woessner  
 Mike Wowczuk

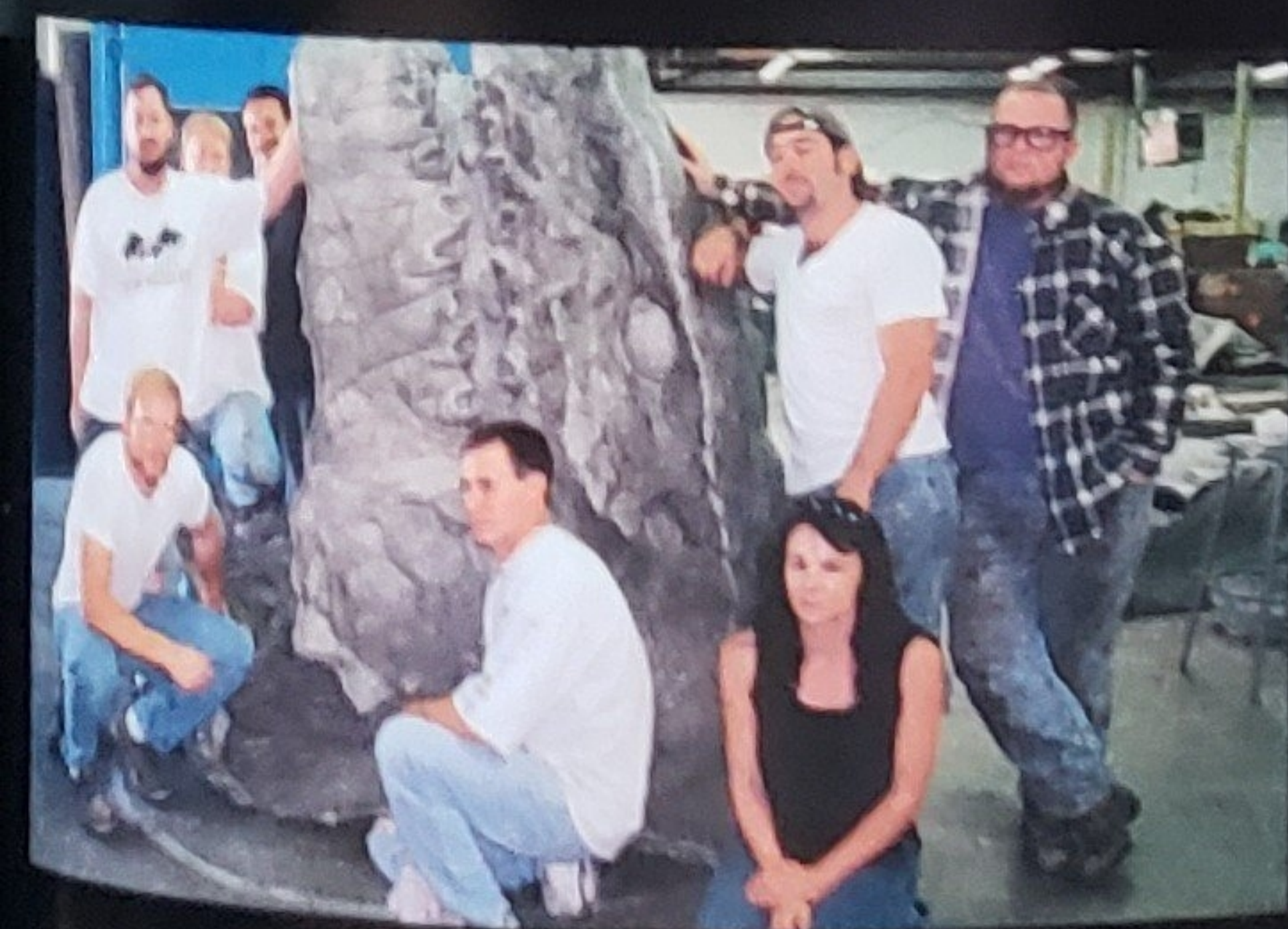
Sculpting Department  
 Douglass Bowerman  
 Tom Caradine  
 Robert Clark  
 David J. Fedele  
 Thom Floutz  
 Jeff Frost  
 David Grasso  
 Kent Allen Jones  
 Lee Joyner  
 Mark Maitre





Yod Mugdaruk  
Tomas Mulrooney  
Simon Murton  
Craig Reardon  
Todd Rex  
Mike Smithson  
Susan Spector  
Tully Summers  
Eric Verderame  
Ron Wild  
William Zahn

Seaming Department  
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Karen Carmichael  
Pamela Cveticanin  
Zachariah Cveticanin  
Beate K. Eisele



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Marion Held Bixby  
Paula F. Schneider  
John Shea  
Lisa Welton

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Mae B. Canaga  
Tamara Carlson  
David Fedele  
Deborah Galvez  
Angela Hajianis  
Carol Jones  
Karen Lafler  
Robin McCarthy  
Harry B. Rotz  
Jill K. Thraves



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Stephanie Wise

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Mary Mankowski  
Brandon K. Wilson

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Damon Darchuck  
Brandon W. Seifert

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Brian Cox  
Michael J. Davis  
Tyler Johnson  
Lance Lewman  
Gary Martinez  
Declan Thomas  
Tom Tierney  
Tom Whitson

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Bob Gurr Gurr Design, Inc.  
Marc Irvin  
Luke Khanlian  
James L. Kundig  
Scott Oshita  
Timothy Raiston

Mechanical Department  
Donald Anderson  
Enrique Bilsland  
A. Robert Capwell  
Mario Castillo



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Sabine Hodde  
Christopher Koranek  
Jake Lee  
Gilbert Lizarraga  
Eve Niemand  
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William Phillips  
Gail Compeau

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Kerby Carambot  
Rebecca S. Fisher  
Cassandra Heredia  
David G. Hudson  
Jeffrey B. Hull  
Rob Massi  
Edward S. Mount  
Ariana Nakata



Sarah Rhubano  
Asaron Tankenson  
Sparto Tatopoulos  
Szu Wang









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DAN HEGAMAN

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Policy Editors

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Re-Recordists

ADR Assistant  
Visual Effects Supervising Art Director  
Visual Effects Art Director  
Visual Effects Coordinator  
Visual Effects Project Manager  
Music Orchestrated And Conducted By  
Music Supervisor  
Music Editor  
Assistant Music Editors

Scoring Mixer

CG Supervisors

Animation Supervisor  
Effects Supervisor  
Lead Animator

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MICHAEL FORD  
JORDAN HARRIS  
MICHAEL ZACK HUBER  
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Lead Texture Artist

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RAYMOND EDWARDS  
DANIEL FAZEL  
NICKSON WM FONG  
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Camera Match-Movers

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Senior Compositor  
Compositors

Lead Rotoscope Artist  
Rotoscope Artists

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Programmers

R&D Interns

Visual Effects Editors

Video I/O Technician

Systems Administrators

Digital Color Timer

Scanner/Recorder Operator  
Data I/O Technicians

Data I/O Managers

Data Wrangler

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Chief Financial Officer

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Line Producer

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Animation Supervisors

Compositing Supervisor

Character Development

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Camera Tracking Supervisors

Digital FX Coordinators

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JOE KASSNER

JOAN VON LE

JEREMY S. NEELAN

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Compositors

Camera Tracking Artist

2D Paint Artist

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Digital Film I/O

Data Manager

Systems Administrator

Operations

Video Services

Relay Connections

Production Assistant

Project Manager

Station Capture and Software Support Provided By

Director of R&D

Software Engineers

Operations

Station Capture Operator

Hardware Engineer

Head Support, CEO and Monitor

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Visual Effects Producer

Computer Graphics Supervisors

Visual Effects Editor

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Supervising Technical Directors

Senior Technical Directors

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CENTROPOLIS EFFECTS

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Technical Directors

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TODD BOYCE  
JIMMY JEWELL  
JAMES PETERSON

Digital Effects by SONY PICTURES IMAGEWORKS

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MICHAEL REAGAN  
PETER MICHAEL SULLIVAN  
SCOTT WOLF, M.P.S.E.  
CRAIG JAEGER  
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SHAWN EAGAN  
MARK ORMANDY  
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Senior Color/Lighting Artist

ROBERTS

DAVID LAUSON

JOHN LEE

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Compositing Supervisors

JOE BRUNEAU

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JOHN COX

JAN WISSEKI

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Digital Artists

Senior 3D Painter

3D Painters

Supervising Rotoscope Artist

Rotoscope Artists

Lead Technical Assistant

Visual Effects Coordinator

Assistant Visual Effects Editor

Senior Software Engineers

Systems Engineer

Lead Film Recording Technician

Executive Producers

Digital Effects Supervisor

Supervising Digital Artist

Digital Effects Producer

TODD MESHER

BRENNAN PREVATT

JERRY HALL

LAURENCE CARROLL

Production Coordinator

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JOSEPH ALTER  
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Miniature Visual Effects Supervisor

Visual Effects Director of Photography

Visual Effects Producer

Visual Effects Production Supervisor

Visual Effects Production Coordinator

Visual Effects Unit Coordinator

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Office Production Assistants

On Set Production Assistants

Production Accountant

1st Assistant Production Accountant

1st Assistant Camera

2nd Assistant Camera

Camera Data Wrangler

Matron Control 1st Assistant Camera

Matron Control Camera Programmer

Chief Lighting Technician

Assistant Chief Lighting Technician

Best Boy Electric

Key Electric Rigger

Key Grip

Best Boy Grips

Key Grip Rigging

Model Shop Supervisor

Model Shop Foreman

Model Set Leads

KAREN ORLIAN

ROBERT STEUER

JERRY MISCEVICI

Paint Department Supervisor

Lead Miniature Painter

Miniature Painter

Miniature Special FX Supervisor

Miniature Special FX Foreman

Lead Special Effects Technicians

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

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Dive Masters

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Director of Photography

Set Supervisor

Marine Coordinator

Dive Masters

Models

Craft Services

Director of Photography

Set Supervisor



Model Foreman ..... DUKE DIXON  
Model Detail Foreman ..... JEFF S. PYLE  
Madison Square Garden Miniatures by ..... CINEMA PRODUCTION SERVICES, INC.  
Supervisor ..... MICHAEL JOYCE  
Lead Model Makers ..... KEN SWENSON  
MARK ROSS SULLIVAN  
JERYD POJAWA  
JOHN JOYCE  
HUNTER/GRATZNER INDUSTRIES, INC.  
MATTHEW GRATZNER  
IAN HUNTER  
SHANNON BLAKE GANS  
LARRY JOLLY MINIATURE PRODUCTIONS  
LARRY JOLLY  
WKR PRODUCTIONS, LLC  
ROBERT WILCOX  
TAD KRAZANOWSKI  
HENREY GONZALES  
ASIM SEHIC  
MICROSOFT/SOFTIMAGE 3D  
SOFTIMAGE SPECIAL PROJECTS  
OLIVIER OZOUN  
ALON ROSENFELD  
ADRIAN HILL  
STEFANO JANNUZZO  
DAVID MORIN  
VIEWPOINT DATA LABS INT'L, INC.  
WALTER NOOT  
STEVE SKINNER  
STEVE KEELE  
MATTHEW PAULSON  
PIXEL LIBERATION FRONT  
MEDIATION, INC.

Platiron and Chrysler Miniatures by .....  
Miniature Apaches and Humvees by .....  
Tank Mock-ups .....  
Tank Mock-up Supervisors .....  
Godzilla was animated on .....  
Custom Software Development by .....  
Creature Digitizing and Computer Modeling by .....  
Additional Camera Matchmoving Services Provided by .....  
Motion Controls Provided by .....  
SECOND UNIT

2nd Unit Director ..... JOSEF RUSNAK  
Director of Photography ..... PETER JOACHIM KRAUSE  
1st Assistant Director ..... MICHAEL VIGLIETTA  
2nd Assistant Director ..... JAMIE MARSHALL  
Script Supervisor ..... ROBIN ANDERSON  
First Assistant Camera ..... ANDREW PARKE  
Loader ..... SUSSA KOHLSTEDT  
Costumer ..... BREEZIE BROOKS  
Makeup Artist ..... JULIE PEARCE  
Chief Lighting Technician ..... DONNA VEGA  
Assistant Chief Lighting Technician ..... MICHAEL TOLOCHKO  
Key Grip ..... JAMIE YOUNG  
Grip Best Boy ..... JAMES MORIARTY  
Stunt Coordinator ..... TROY BROWN  
Mechanical Effects Supervisors ..... AL BROUSSARD  
JOHN BAKER  
TREVOR WATSON  
JAY LEE  
ROSIE ALBERT  
LEN WISEMAN  
JOSEPH WARNER  
GLENN POLZEL  
CHUCK THOMPSON  
CHUCK WEISS  
DOUG SCHULMAN  
RICHARD CODY  
STEPHEN P. DEL PRETE  
THOMAS HARPER  
JEFF JONES  
SAM URDANK  
D.CATERERS

Still Photographer .....  
Caterer .....  
NEW YORK CITY  
Unit Production Manager ..... ROBERT CARL CLIFFORD  
Production Office Coordinator ..... SHELL HECHT  
Assistant Production Coordinator ..... DORI GOLD  
"B" Camera Operator ..... FLORIAN RALLHAUS  
First Assistant "B" Camera ..... PHIL ABRAHAM  
Second Assistant "A" Camera ..... TIMOTHY MCTIVIER  
Second Assistant "B" Camera ..... CHRIS PATAK  
Still Photographer ..... MYLES ARONOWITZ  
Costume Supervisors ..... HEIDI SHULMAN  
MICHAEL ADKINS  
RUSSELL W. ENGELS  
DENNIS GAMBELLO  
JOSEPH E. IDERTI  
KATHLEEN CORGAN  
LES LAZAROWITZ  
MICAH SOLOMON  
CHARLEY BEAL  
JEFFERSON SAGE  
DAVID STEIN  
PETER GELFMAN  
D. SCOTT GAGNON  
JAMES V. KENT  
DAVID WEINMAN  
MICK ROSSMAN  
Set Dressers  
RICHARD NELSON  
CHRIS VOIT  
DAMIEN COSTA  
BILL DURNIN  
BOB VOIT  
MICHAEL LEATHER  
FRED MERLINI  
GREGORY G. HALE  
PETER SOLDJO  
RONAN O'CONNOR  
PETER DOWD  
DANIELLE KATZ  
WILLIAM PURPLE  
JASON RUENSTEIN  
ERIC YELLEN  
STEVEN WEINBERG  
MARGARET HEATHER HOPE  
MILADY D. JEAN-BAPTISTE  
ADAM BAKER  
KAREN MAHAN  
STEVE KIRSCHOFF  
KEVIN MCKENNA  
DOUGLAS DALISHERA  
KENNETH CONNORS  
EDWARD LOWERY  
MICHAEL PINNERTY  
MELANIE LYNCH  
STEPHANIE CORRALINI  
RICARDO DEBORTONI  
BEATA LYNAL ROSENTHAL  
COAST TO COAST  
CECIL B. DEMEALS, INC.  
EDWARD IACOBELLI  
ROBERT O'NEILL

Property Master .....  
Assistant Property Master .....  
Set Decorator .....  
Leadman .....  
Scenic Foreman .....  
DANIEL GROSSO  
DENNIS FREEBORN  
Picture Vehicle Coordinator .....  
Construction Coordinator .....  
2nd Second Assistant Directors .....  
DGA Trainee .....  
Set Production Assistants .....  
Production Assistants .....  
Mechanical Effects Coordinator .....  
Video Assist .....  
Electric Best Boy .....  
Rigging Gaffer .....  
Dolly Grip .....  
Rigging Key Grip .....  
Production Secretary .....  
Casting by .....  
Extras Casting .....  
Caterer .....  
Craft Service .....  
Transportation Captain .....  
Transportation Co-Captain .....  
NEW YORK SECOND UNIT CREW  
2nd Unit Director .....  
Unit Production Manager .....  
Production Office Coordinator .....  
Assistant Production Coordinator .....  
Script Supervisor .....  
First Assistant Camera .....  
Second Assistant Camera .....  
Location Manager .....  
Key Grip .....  
Production Assistants .....  
HAWAII CREW  
Unit Production Manager .....  
Production Office Coordinator .....  
Production Office Assistant .....  
Makeup Artists .....  
Hairstylist .....  
Costumers .....  
Location Manager .....  
Transportation Co-Captain .....  
Marine Coordinator .....  
Extras Casting .....  
Negative Cutting by .....  
Color Timer .....  
Opticals by .....  
Main Title Design by .....  
Title Production Facilities .....  
Title Compositing .....

Footage and Research ..... DANIEL HSU ACCOMANDO  
End Titles by ..... CINEMA RESEARCH CORPORATION  
Filmed at Sony Pictures Studios  
Culver City, California  
Soundtrack on Epic CDs and Cassettes  
MUSIC  
"Heroes"  
Written by David Bowie & Brian Eno  
Produced by Andrew Slater  
Performed by The Wallflowers  
Courtesy of Interscope Records  
"Come With Me"  
Written by Jimmy Page, Robert Plant, John Bonham,  
Sean Combs and Mark Curry  
Produced by Sean "Puffy" Combs  
Performed by Puff Daddy featuring Jimmy Page  
Courtesy of Bad Boy/Arista Records and Atlantic Records  
"Deeper Underground"  
Written by Jay Kay and Toby Smith  
Produced by Jay Kay  
Performed by Jamiroquai  
Courtesy of Sony Music Entertainment (UK) Limited/J&S/WORX  
"Undercover"  
Written by Joey DeLuxe  
Produced by David Arnold  
Performed by Joey DeLuxe  
"Air"  
Written by Ben Folds, Darren Jessee and Robert Sledge  
Produced by Brendan O'Brien  
Performed by Ben Folds Five  
Courtesy of 550 Music  
"A320"  
Written, Produced and Performed by Foo Fighters  
Courtesy of Roswell Records/Capitol Records  
"No Shelter"  
Written and Arranged by Rage Against The Machine and  
Zack de la Rocha  
Produced by Brendan O'Brien  
Performed by Rage Against The Machine  
Courtesy of Epic Records  
"Turning Knees"  
Written by Travis Meeks  
Produced by Scott Litt  
Performed by Days Of The New  
Courtesy of Outpost Recordings  
"Lose Control"  
Written by Hyde & Ken  
Produced by L'Arc-en-Ciel and Hajime Okano  
Performed by L'Arc-en-Ciel  
Courtesy of Sony Music Entertainment (Japan), Inc.  
"Singin' In The Rain"  
Written by Arthur Freed & Nacio Herb Brown  
"Here We Go 'Round The Mulberry Bush"  
Arranged by Michael Lloyd & Carol Rosestine  
Performed by The Kidsongs Kids  
Courtesy of Together Again Video Productions/Sony Wonder  
"Danke Schoen"  
Written by Bert Kaempfert, Kurt Schwabach & Milt Gabler  
Performed by Fantastic Strings  
Courtesy of LaserLight Digital  
By arrangement with SourceQ  
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"It Came from Beneath the Sea" courtesy of Columbia Pictures  
Film clips from "Trinity and Beyond" courtesy of Visual Concept Entertainment and DSWA-DANLAC  
Special Thanks to:  
Madison Square Garden  
California State Film Commission  
Entertainment Industry Development Corp. (E.I.D.C.)  
Inland Empire Film Commission  
New York City Mayor's Office Of Film / Theatre/Broadcasting  
New York State Governor's Office For Film & TV Development  
New Jersey Motion Picture / TV Commission  
Hawaii State Film Office  
John Pignatelli, Artist-In-Residence, L.A. Maritime Museum  
In Memory of  
Tomoyuki Tanaka  
Filmed with PANAVISION® Cameras & Lenses  
Color by TECHNICOLOR®  
MPAA Grade No. 35077  
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A TRISTAR RELEASE  
A SONY PICTURES ENTERTAINMENT COMPANY  
Running Time: 130 Minutes  
MPAA RATING: "PG-13"

CAST & STAFF CREDIT



# PATRICK TATOPOULOS FILMOGRAPHY

パトリック・タトプロス 参加作品

**GODZILLA** <'98>  
[ゴジラ]  
TriStar Pictures  
Creature Design & Effects  
(Designer/Fabricator/Supervisor)

**DARK CITY** <'98>  
[ダークシティ] (日本近日公開予定)  
City Productions, Pty. Ltd.  
Production Designer

**IRONCLAD** <'97>  
(日本未公開)  
Neo Motion Pictures  
Production Designer

**INDEPENDENCE DAY** <'96>  
[インデペンデンス・デイ]  
20th Century Fox  
Production Designer  
Creature Design & Effects  
(Designer/Fabricator/Supervisor)

**JADE** <'98>  
[ジェイド] (日本ビデオ発売)  
Paramount Pictures  
Conceptual Design & Illustration

**THE PHANTOM** <'96>  
[ファントム] (日本ビデオ発売)  
Paramount/Village Roadshow  
Art Director  
Conceptual Design & Illustration

**LAWNMOWER MAN II** <'96>  
[バーチャルウォーズ2]  
Jordana Productions  
Character Design/Illustration

**ENDERS GAME** (Pre - Production)  
Todd - AO/TAE Productions  
Production Design

**THE MAN IN THE IRON MASK** <'96>  
(日本未公開)  
Ithos Productions  
Production Design

**JUMANJI** <'95>  
[ジュマンジ]  
TriStar Pictures  
Conceptual Design & Illustration

**THE BODYGUARD** <'92>  
[ボディガード]  
Paramount Pictures  
Conceptual Design & Illustration

**STARGATE** <'94>  
[スターゲイト]  
Carolco/Centropolis/Le Studio Canal  
Creature/Character  
Design & Effects  
(Designer/Fabricator/Supervisor)

**DEMOLITION MAN** <'93>  
[デモリションマン]  
Warner Bros./Silver Pictures  
Conceptual Design & Illustration

**LAST ACTION HERO** <'93>  
[ラスト・アクション・ヒーロー]  
Columbia Pictures  
Conceptual Design & Illustration

**SUPER MARIO BROTHERS** <'93>  
[スーパーマリオ 魔界帝国の女神]  
Hollywood Pictures  
Creature Design & Effects  
(Designer/Fabricator/Supervisor)

**HOFFA** <'92>  
[ホッファ]  
20th Century Fox  
Conceptual Prop Illustration

**BRAM STOKER'S DRACULA** <'92>  
[ドラキュラ]  
Columbia Pictures  
Conceptual Design & Illustration  
(Sets, Props, Armor)

**THE ADDAMS FAMILY** <'91>  
[アダムス・ファミリー]  
Paramount Pictures  
Conceptual Prop Illustration

**SHOWDOWN IN LITTLE TOKYO** <'91>  
[リトルトウキョー殺人課] (日本ビデオ発売)  
20th Century Fox  
Designer: Key Make-Up Effects

**THE DOORS** <'91>  
[ドアーズ]  
Carolco Pictures  
Conceptual Design & Illustration

**STAR TREK V** <'88>  
[スタートレック5 新たなる未知へ]  
Paramount Pictures  
Designer: Creature Sculpture

**BEASTMASTER II** <'91>  
[ミラクルスターII L.A.時空大戦]  
Tri - Mark  
Art Director  
Designer: Creature Effects & Costume

※ < 内の数字はアメリカでの映画公開年



PATRICK AND HIS FAMILY. パトリックと彼の家族。

## the art of godzilla by patrick tatopoulos

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著者 パトリック・タトプロス

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写真/パトリック・タトプロスデザイン、東宝、クリストファー・ボナッチ

Special Thanks/  
Toho Co., Ltd.  
Sony Studios  
TriStar Pictures  
Centropolis  
VisionArt  
KNB Effects group

Roland Emmerich  
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Peter Winther  
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All my friends at P.T. Designs  
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千葉美加& 章子



アート オブ ゴジラ  
by パトリック・タトプロス

1998年7月28日 第1刷発行

発行者／間宮尚彦

発行所／ぱんぽろりん

発売元／東京経済

東京都千代田区富士見2-7-15

TEL 03(3237)7171

製版・印刷／リード

製本所／松栄堂製本所

ISBN4-8064-0590-6 C0071

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Printed in Japan



GODZILLA



9784806405900

ISBN4-8064-0590-6

C0071 ¥3800E



1920071038001

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